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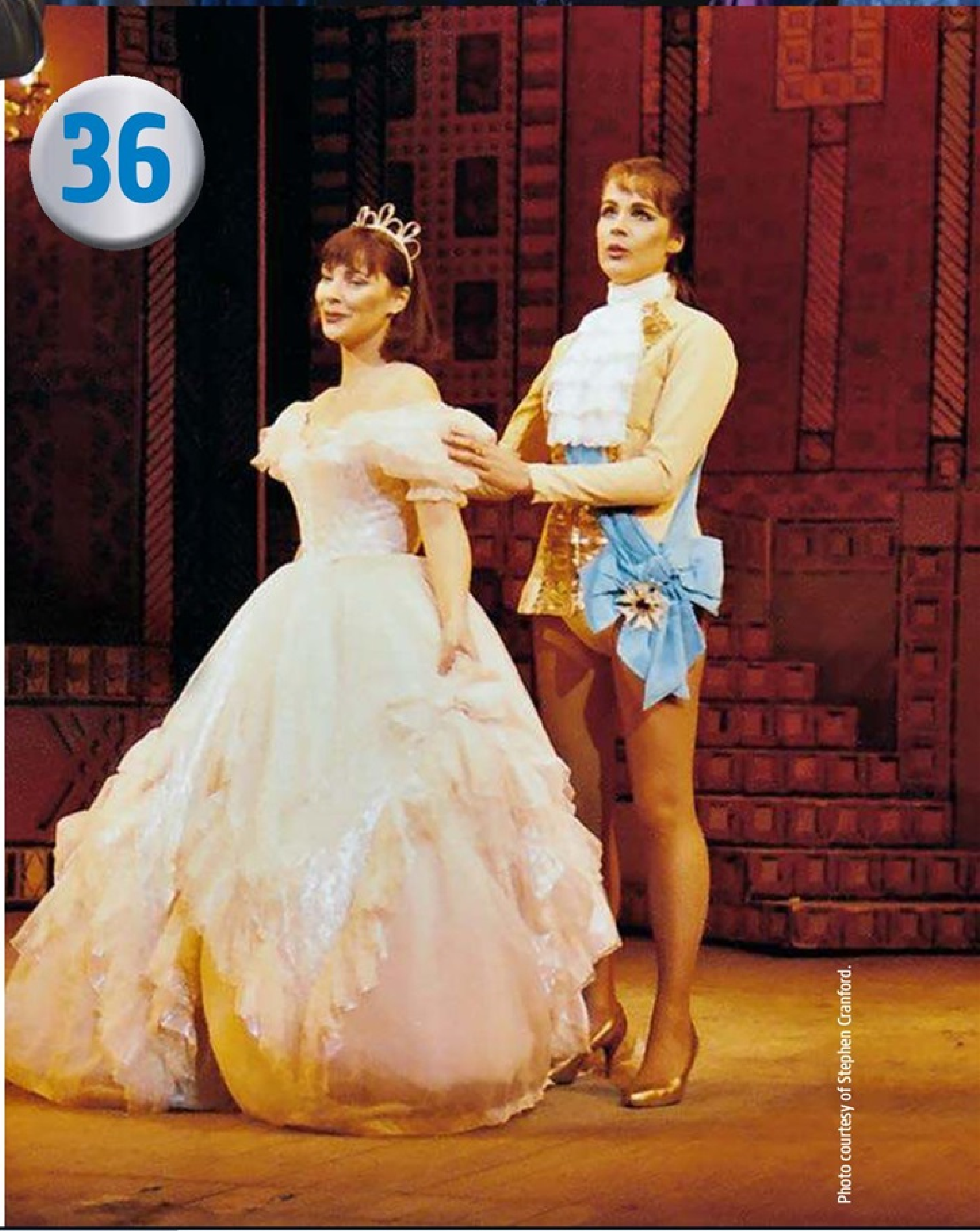

Photo courtesy of Stephen Cranford.

WIN!
DOCTOR WHO
DRAGONFIRE
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GROUND ZERO

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BBC
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Snacks? Check. Drink? Check. Phone switched off? Check. *Spyfall* Part One – *bring it on!*

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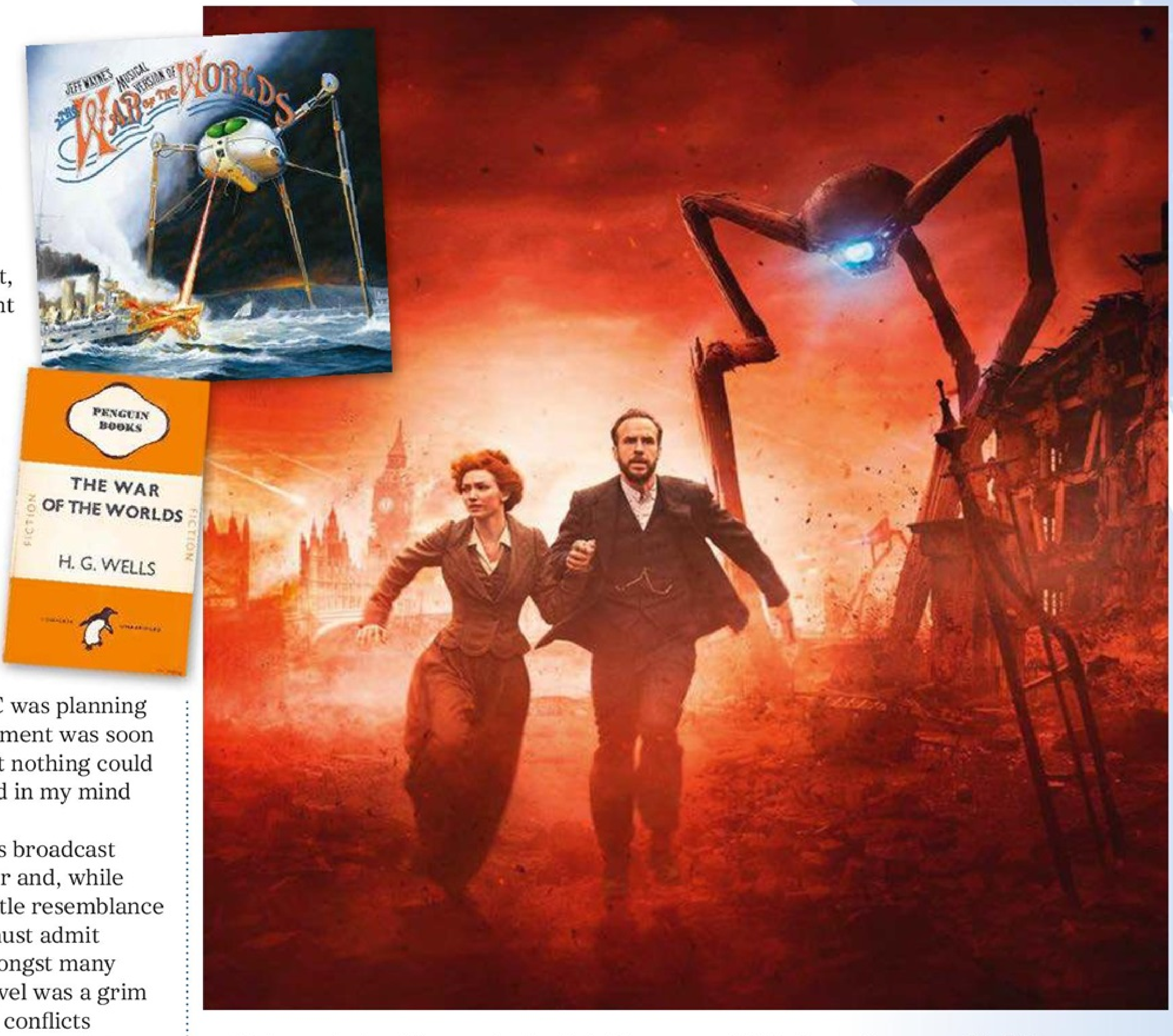
Welcome


Jeff Wayne's Musical Version of The War of the Worlds
PENGUIN BOOKS
THE WAR OF THE WORLDS
H. G. WELLS
FICTION

I discovered HG Wells' *The War of the Worlds* at an impressionable age. I'd never seen a film or television adaptation before I read the book and heard Jeff Wayne's record. In short, there was nothing to supplant the images that took root in my imagination.

Years later, the Hollywood versions of *The War of the Worlds* were huge disappointments that left me baffled – why had no one taken the trouble to honour the original Edwardian setting of Wells' book, let alone the plot?

A couple of years ago it was announced that the BBC was planning a new production. My excitement was soon tempered by the anxiety that nothing could live up to the pictures I'd had in my mind since childhood.

The BBC's mini-series was broadcast from November to December and, while significant parts of it bore little resemblance to the story I remember, I must admit I was deeply impressed. Amongst many other things, Wells' 1898 novel was a grim prophecy of the mechanised conflicts that would engulf the 20th century. Peter Harness' screenplay and Craig Viveiros' direction depict the horror and despair of total war more vividly than any of the previous films.

As much as I admired the achievement, comparisons with the original book were never far from my thoughts. Which scenes and characters were invented? Would Wells have approved? Was a strictly faithful interpretation of the novel even considered?

In a similar way, it strikes me that some of us approach a new series of *Doctor Who* with our own preconceptions. Which is a curious thing, given that the series had no single creator (in fact, its earliest foundations were laid by a BBC focus group) and it's not derived from a single, definitive text – although it clearly owes a huge debt to Wells, amongst other authors. So if a new episode turns out to be rather different from our expectations, then who – or what – is it supposedly betraying?

The reasonable response to this question is that *Doctor Who* can be pretty much anything it wants to be. Whatever direction the new episodes take will come to define what *Doctor Who* is in 2020. *Spyfall*, the title of the opening two-parter, is enough to tell us that there's going to be a distinct James Bond vibe about this story. And why not? The series' writers and directors have been jumping in and out of other genres since the show began.

While Peter Harness added his own elements to *The War of the Worlds*, I now realise that his sympathetic interpretation of Wells' novel brought an intriguing – and sympathetic – new dimension to the story that first gripped me all those years ago. *The War of the Worlds*, like *Dracula* (also in line for a BBC revamp), *Doctor Who* and so many of my favourite things, remains compelling *because* it's open to different interpretations.

This is why I'm going to approach Fox's even newer version of *The War of the Worlds* with an open mind. And this is why I'm counting the days until *Doctor Who* returns...

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Mike Jones

When he's not designing **DWM**, Mike is busy working on other classic TV projects. He's designed books based on *Only Fools and Horses*, *Thunderbirds* and *Captain Scarlet*. After years of lugging a scanner around the country in pursuit of rare archive images, he claims that one of his arms is now slightly longer than the other.

Patrick Mulkern

Patrick reviews Eric Saward's novelisation of *Revelation of the Daleks* on page 69. It's a little-known fact that in 1975 Patrick played Davros – for his pals in a derelict laundry in Chesham. His grandad, passing by, called him "a ruddy lunatic". Ten years later Patrick first contributed to **DWM** and also began writing for *Radio Times*.

Samantha Lee Howe

Former teacher Samantha writes horror and fantasy under the pen name Sam Stone. Her debut thriller, *The Stranger in Our Bed*, will be published by the HarperCollins imprint One More Chapter in February (digital) and April (paperback). On page 68 Samantha reviews the *Doctor Who* short story collection *Star Tales*.

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Discworld
Mort
Small Gods

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Production NOTES

Thanks to Series 11, showrunner **Chris Chibnall** has received a special honour. And so have quite a few other people...

On a cold Sheffield train station platform, we're about to become doctors. Mandip Gill (aka Yasmin Khan), casting director Andy Pryor, executive producer Matt Strevens, executive assistant Caroline Cook and myself are here to receive an honorary doctorate from Sheffield Hallam University. It's an unusual doctorate, made out to me and the cast and crew of Series 11 of *Doctor Who*. When it was first proposed, I loved that it included everyone: all 693 people (yes, Sandra Cosfeld, our brilliant production co-ordinator, went and counted) who were involved in making the series – every supporting artist and driver and caterer and medic and runner and member of the post-production team and writer and director and guest and leading actor all now have an honorary doctorate. It's an unprecedented honorary doctorate. We like unprecedented. It's what *Doctor Who* does. It's what *Doctor Who* seems to inspire others to do.

So there we are, waving at each other as we gather on the platform at Sheffield. I've brought my mum, to cheer us on. She was 80 the day before. This is extending her birthday celebrations and so she gets to hang out with Yasmin Khan.

We're welcomed to the university and we meet staff and students. Placing *Doctor Who* in the heart of Sheffield has clearly meant a lot to everyone here. We meet screenwriting students Tom and Ashley, both *Doctor Who* fans, both stars of their course, who will be vying to do this job one day. There are always unexpected *Doctor Who* connections everywhere you go. The Vice-Chancellor of Sheffield Hallam University, Professor Sir Chris Husbands, tells us he was studying at Cambridge when *Shada* was being filmed there – he and some friends snuck onto the set and got their photos taken with Tom Baker.

We're taken to be gowned. Oh my word we look ridiculous. I can't believe we let those photos out. Mandip's asked by the photographer to raise her chin slightly to catch the light, but Matt thinks the note is for him so you can see him in the final photo with a chin raised like a Roman centurion. We're still laughing about that.

We gather outside the auditorium – in a long line with others in their gowns, like Gallifreyan academics – at Sheffield City Hall in our finery. The man carrying the mace says, "Can I just say how much I loved Series 11." We process through the packed auditorium. Four hundred students are receiving their degrees today: we're the sideshow and the guests of honour. A string quartet plays everyone in: Elbow's *One Day Like This*. Good Sheffield music.

Dr Ruth Deller, a reader in media and communications, gives a beautiful citation, for the show and for Series 11 in particular. It makes us proud – of the work we've done, and of being part of this show's heritage. We are awarded the doctorate. It includes an engraved medal. I give a brief thank you, on behalf of 693 people and the importance and joys of the team.

At the end we proceed out through Sheffield City Hall, wearing cap and gown and medal, as the string quartet plays the *Doctor Who* theme. And everyone in the audience is beaming and laughing at the sheer surreal lunacy of it, but most of all we are. To be honoured like this, for doing something you love, on a programme you love, is special. Also: bonkers. Only on *Doctor Who*.

Then it's a Q&A at the students' union with students studying on various courses. Smart, detailed, precise and forensic questions and a few Tom Baker scarves. Someone asks: "Are there Daleks in the next series?" No. Sorry! You can have Cybermen though.

When we get to the hotel, we've just been sent the finished season trailer for final sign-off. (You'll have seen it all over the place by now). I show Mandip and Andy, and Caroline, on my phone, in a deserted corner of the lobby. The perfect end to an extraordinary day. Monsters and guest stars and the Thirteenth Doctor and Ryan and Graham and Yaz. Back. For a whole new series. Oh we've got some treats for you.

Here we go again!

DWM

Top: Andy Pryor, Matt Strevens, Chris Chibnall and Mandip Gill receive an honorary doctorate from Sheffield Hallam University on behalf of the cast and crew of Series 11. Photo © Sheffield Hallam University.

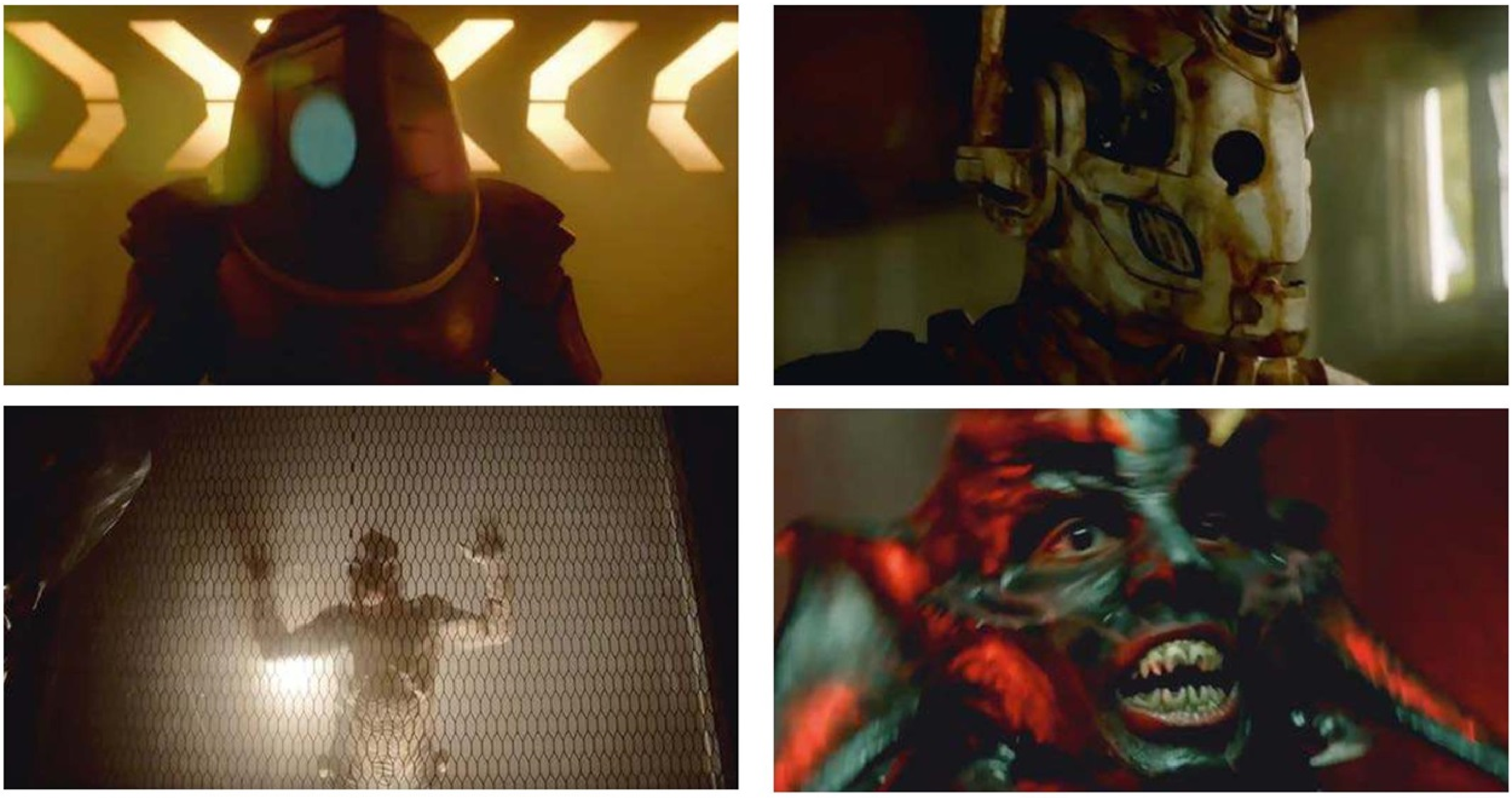
Above: Just some of the 693 cast and crew members responsible for making Series 11.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe…

"Something's coming…"

Series 12 of *Doctor Who* will begin on New Year's Day.



▲ Series 12 will see the return the Judoon and the Cybermen, plus new creatures, including one played by Anjli Mohindra.

The first Series 12 trailer – which was released on Saturday 23 November, 56 years to the day since *Doctor Who* was first broadcast – has revealed some tantalising glimpses of both new and returning foes.

As well as an appearance by the Judoon, the intergalactic mercenary force who made their first appearance in 2007's *Smith and Jones*, the trailer also confirms that the Cybermen will return during the 2020 series. The Cybermen were last seen in battle with the Twelfth Doctor (Peter Capaldi) in the 2017 series finale *World Enough and Time/The Doctor Falls*. The Doctor was mortally wounded at the hands of the Cybermen, ultimately leading to his regeneration into Jodie Whittaker's Doctor (as seen at the end of the 2017 Christmas Special *Twice Upon a Time*).

The trailer features some of Series 12's upcoming guest stars too, including Stephen Fry, who plays 'C', and Sir Lenny Henry CBE, who plays Daniel Barton in the season's opening two-parter *Spyfall*. Anjli Mohindra (Rani Chandra in the *Doctor Who* spin-off series *The Sarah Jane Adventures*, 2007-11) can also be seen in the trailer, made up to appear as a scorpion-like creature.

▲ Daniel Barton (Lenny Henry) in *Spyfall*, the two-part story that opens Series 12.

Meanwhile, Goran Višnjić and Robert Glenister have been announced as additions to the line-up of guest stars for 2020. Glenister – whose previous credits include *Hustle* (2004), *Cold Feet* (2017) and *Law & Order: UK* (2009-14) – is not new to the series.

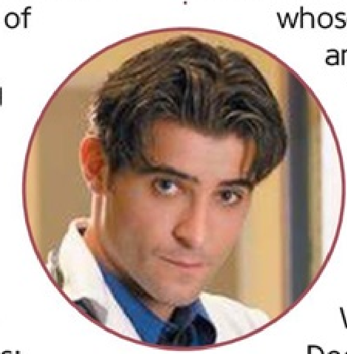
"I first appeared in *Doctor Who* in *The Caves of Androzani* at the tender age of 24 in 1984," he says. "Thirty-five years later I got to be in it again at the not so tender age of nearly 60. How time flies!"

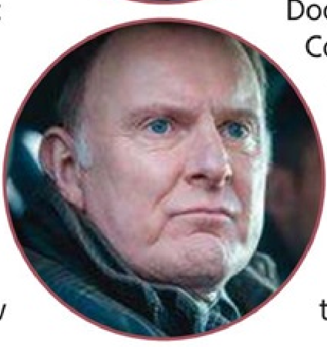
Goran Višnjić is making his *Doctor Who* debut, although he does have plenty of experience around doctors after playing Luka Kovač in the television series *ER* for nine years from 1999 to 2008.

Speaking ahead of his appearance in Series 12, Goran says: "I've always been a huge fan of *Doctor Who*, so when the offer to play one of my favourite people in history came, it made me so happy to be part of the show and it turned into this awesome dream job!"

"One of the great joys of *Doctor Who* is the legendary actors who want to come and join in the Doctor's adventures," says executive producer Matt Strevens. "We were thrilled to welcome Goran and Robert, whose work we've loved and admired for years. They create two iconic characters who are going to delight and entertain."

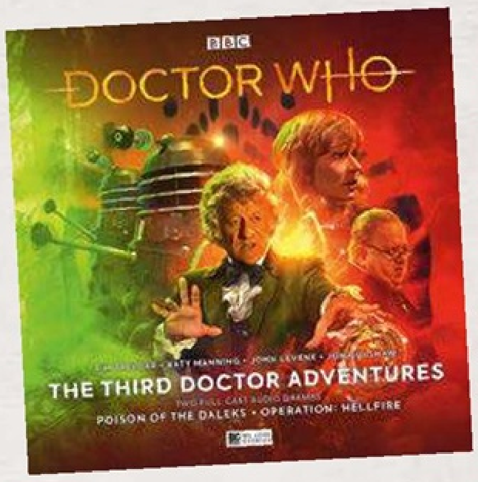
Series 12 of *Doctor Who* – starring Jodie Whittaker as the Doctor alongside Tosin Cole (Ryan), Mandip Gill (Yaz) and Bradley Walsh (Graham) – will begin on New Year's Day. Turn to page 22 to read an exclusive preview of the first two episodes.





▼ Goran Višnjić in *ER* and Robert Glenister in *Cold Feet*.

Three's Company


BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
POISON OF THE DALEKS • OPERATION: HELLFIRE

The Third Doctor and Brigadier Lethbridge-Stewart are set to return in the sixth volume of Big Finish's *Third Doctor Adventures*.

Tim Treloar continues to voice the Third Doctor alongside Katy Manning as Jo Grant and Jon Culshaw as the Brigadier in this box set comprising two new adventures.

Operation Hellfire, by Jonathan Barnes, features Winston Churchill; he's voiced by Ian McNeice, who played the character on TV in *Doctor Who* from 2010-11. Meanwhile Terry Molloy, who played Davros in 1980s *Doctor Who*, voices Sir Davenport Finch.

The Poison of the Daleks is written by Guy Adams and stars Jon Culshaw as Brigadier Lethbridge-Stewart, John Levene as UNIT's Sergeant Benton and Nicholas Briggs as the voice of the Daleks.

Nick has also directed the stories in the box set. "For me, directing the *Third Doctor Adventures* is such fun," he tells **DWM**. "I remember that era very clearly from my childhood. I attended Jon Pertwee's opening of a toy shop in 1972 and I met him and all that era's team many more times, so it feels like an essential part of me. Bringing it back to life as authentically as possible on audio is sheer joy. It's a nostalgia overload of the very best kind!

"I find it particularly moving that Katy Manning has enthusiastically embraced Tim Treloar in the part of the Third Doctor. Without her blessing and encouragement, we couldn't have embarked upon this."

"I'm really enjoying it," says Katy. "It's got the humour that was always kind of there in our era. It was never a send-up but there was this wonderful bond between all the characters. And that comes across because we had a relationship on and off screen. It does tell, and it's showing beautifully in this. I'm so proud of them all."

"I love being with the Third Doctor team," adds Jon Culshaw. "You get the sense of the family. Jon Pertwee would always talk about his *Doctor Who* family and he'd mention everyone by name. When Katy Manning and John Levene are chatting together, they bring back the sense of when they were working together in the 1970s, and Tim Treloar and I can just step into that. It's terrific."

Third Doctor Adventures: Volume Six is due for release in May 2020, priced £24.99 as a collectors' edition CD and £19.99 to download.

» The cast of the sixth volume of *The Third Doctor Adventures* is led by Jon Culshaw, John Levene, Katy Manning and Tim Treloar.

Web Premiere

A narrated full-cast TV soundtrack of the First Doctor adventure *The Web Planet* is to be released for the first time.

The six-part serial, which was first broadcast on TV in 1965, was written by Bill Strutton and stars William Hartnell as the Doctor. Presented across three heavyweight 180g pieces of pink vinyl, the soundtrack features linking narration from Maureen O'Brien (who played Vicki) and the cast includes William Russell as Ian, Jacqueline Hill as Barbara, Martin Jarvis as Hilio and Roslyn de Winter as Vrestin.

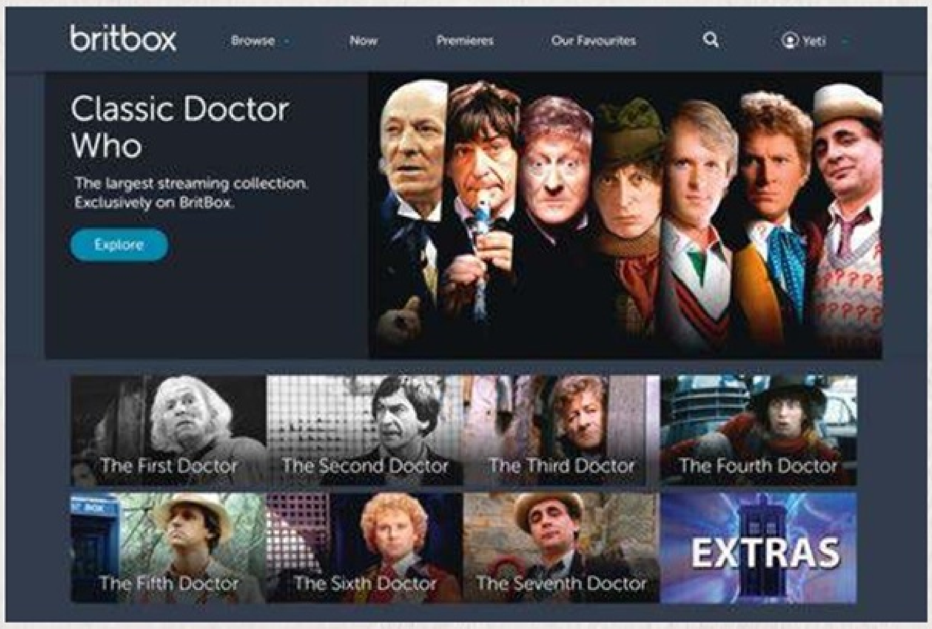
Accompanying the vinyl records are full episode billings, cast and credits, and eight illustrated panels that form an artwork montage.

The Web Planet is released by Demon Records and available from 13 December, priced £55.99 or £49.99 for an Amazon-exclusive edition, which is limited to 500 copies and pressed on 180g 'Animus Splatter' vinyl.

DOCTOR WHO
THE WEB PLANET

« *The Web Planet* vinyl box set from Demon Records.

Christmas Box



Classic Doctor Who

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» The BritBox *Doctor Who* menu screen.

Every existing complete *Doctor Who* story from 1963 to 1989 will be available to watch on BritBox in the UK from Boxing Day.

BritBox is a streaming service that boasts "the biggest collection of British box sets available in one place". As well as *Doctor Who,* BritBox offers such favourites as *Downton Abbey* (2010-15), *Broadchurch* (2013-17)*, Only Fools and Horses* (1981-2003) and *Gavin & Stacey* (2008-10).

The *Doctor Who* collection will include the recent animated recreations of some missing episodes, as well as the HD version of the 1970 story *Spearhead from Space*, in which Jon Pertwee made his debut as the Third Doctor.

A subscription to BritBox costs £5.99 per month. Visit *britbox.co.uk* for more information.

Galaxy Forum

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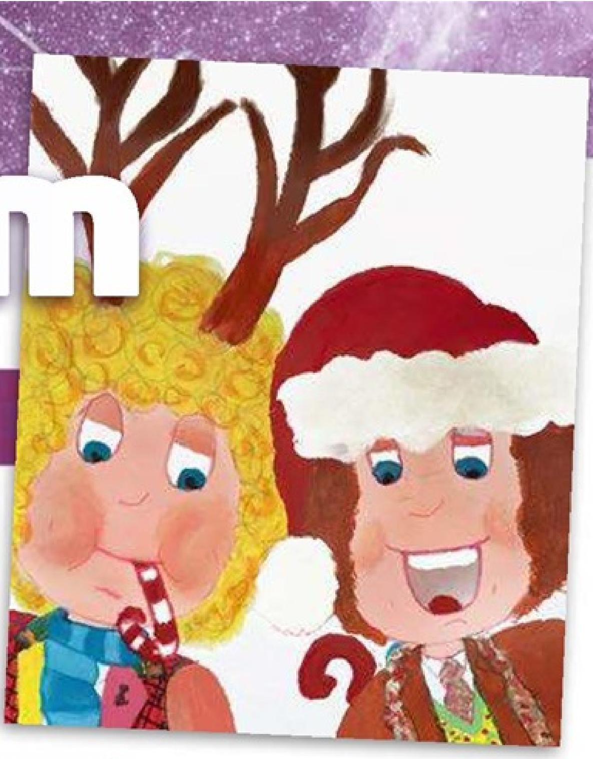
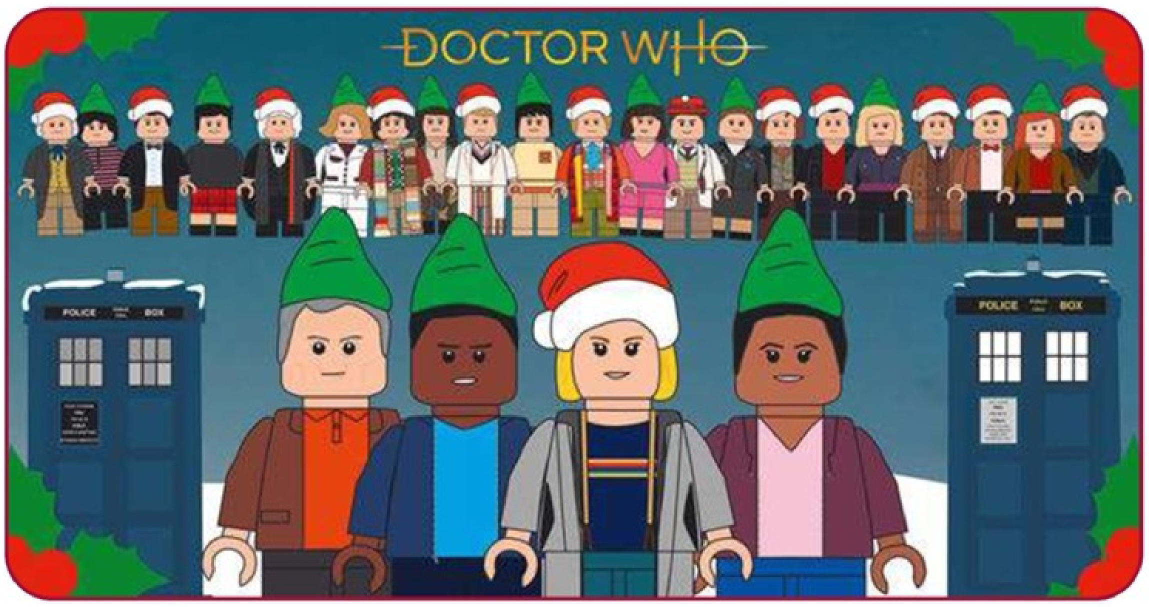


Cheryl's artwork of the Sixth and Seventh Doctors enjoying Christmas.

Last issue, **Doctor Who Magazine** hosted the World Cup of the Daleks, a readers' Twitter survey which saw 1975's *Genesis of the Daleks* voted as the greatest Dalek story of all time...



A Lego *Doctor Who* Christmas by Ben Jackson.

VICTORY OF THE DALEKS

BEN JACKSON EMAIL

I thought the victory of *Genesis of the Daleks* was very well deserved. However, I would have really loved to have seen *Remembrance of the Daleks* [1988] in first place. The story contains so many amazing Dalek moments and it's from a generally underrated era of *Doctor Who*. Plus, Ace smashes a Dalek with a baseball bat! What more could you want?

I would also have loved to see *Resolution* [the 2019 New Year's Day Special] get a much higher placing in the competition, as I think it's a superb episode which added a new dimension to the fear that the Daleks inspire.

As for my favourite Dalek toys, they have to be the Character Options figures, even though the eye-stalks and other accessories on the ones I had always fell off. (I have bags full of eyeless Daleks at home.) Having these toys was a massive part of my childhood, so I was pleased to add the variants which featured in Big Finish audio adventures to my Dalek collection this year.

Second only to these Character Options models were the large remote-controlled Russell T Davies-era Daleks. I remember being amazed when I first saw mine: my parents had hidden it behind a curtain! Horrific, but an amazing surprise!

Genesis of the Daleks (1975).

JAMES HADWEN-BENNETT EMAIL

I started watching *Doctor Who* in 1980. Some day soon I really hope to understand the appeal of *Genesis of the Daleks*. I knew it would win the World Cup but I didn't know why... I've always found *The Power of the Daleks* [1966] and *The Evil of the Daleks* [1967] to be vastly superior stories.

PAUL TAPNER POOLE

I assume your piece about *The Five Best Dalek Audio Adventures* in issue 545 was compiled before *Emissary of the Daleks* [written by Andrew Smith, and starring Colin Baker as the Doctor and Nicola Bryant as Peri] came out? Because that really deserves to be in there.

The feature was written after *Emissary of the Daleks* was released in August... but this excellent story missed out appearing in the top five due to some extremely strong competition. Now, although there's no *Doctor Who* Christmas Special this December, you've been telling us about your favourites from years gone by...

STAR LETTER

COLIN MOORE EMAIL

It's finally here – the *Doctor Who* Series 12 trailer arrived on 23 November! There was no better way to celebrate the 56th anniversary of the debut of the show's first episode. This was like Christmas in November!

The clip is only one minute long, but it's so promising. My favourite thing is that the redesigned TARDIS interior looks much larger than it did in Series 11. The last version left me feeling claustrophobic; however, it appears that the *Doctor Who* team is prepared to use the greatest blue box in the universe in a much more effective manner this time. Besides that, the series visuals in general look like they'll be amazing again.

Stephen Fry as 'C' in *Spyfall*.

I'm also excited to find out what the returning Judoon and Cybermen (who look scary as hell here) are up to now. Are they who the Doctor feels is after her, or is that a separate issue? Does any of this have anything to do with the "Timeless Child" mentioned in *The Ghost Monument*? I'm still waiting to find out what that was all about.

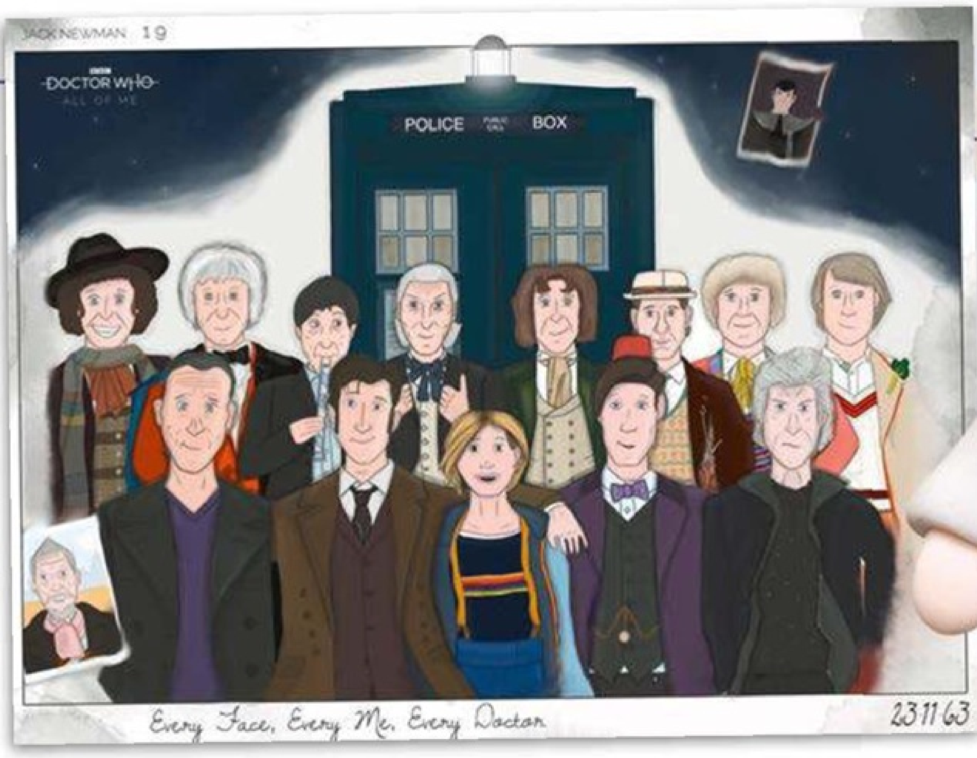
Stephen Fry makes an appearance in what appears to be a serious role, so the stakes seem to be high in the premiere, which is exciting. Will every member of the Doctor's fam survive these adventures? Is that why Yaz is crying?

I'm happy to watch this video another thousand times for the rest of 2019.

Where will the TARDIS land in Series 12?

Colin's letter wins him a copy of the seasonal audio adventure *Blood on Santa's Claw and Other Stories*, which features the Sixth Doctor and Peri. It's available now from *bigfinish.com* priced £14.99 on CD or £12.99 to download.

DOCTOR WHO
BLOOD ON SANTA'S CLAW


JACK NEWMAN 19
DOCTOR WHO
ALL OF ME
POLICE PUBLIC CALL BOX
Every Face, Every Me, Every Doctor
23 11 63

All of Me by Jack Newman.

A polymer clay model of the Doctor by Christopher Mockridge.

FESTIVE FAVES

STEVE HURR EMAIL

Voyage of the Damned [2007] was Christmas Special perfection for me. I love a good disaster movie and this delivered in spades. The motley crew of survivors trying to escape the doomed ship while battling the 'Robots of Death'-style Hosts – what more could you ask for after eating your own body weight in turkey and mince pies? Oh I know – just one of the biggest superstars on the planet! Kylie was the icing on the Christmas cake. *Voyage of the Damned* should be shown on BBC One every Christmas along with *The Wizard of Oz* and *Love Actually*.

AIDAN PHILLIPS EMAIL

I love the spectacle of *Voyage of the Damned*. I think that it's such a great concept – I mean, *Titanic* in space, sheer genius. Also it gave us David Tennant and Kylie Minogue, now that's a Doctor and companion duo which is just perfect for Christmas. But above all else I love the beautiful score by Murray Gold, especially the music cue when Astrid falls. And I never fail to cry to that epic tune when the *Titanic* crashes though the atmosphere. A true high point of *Doctor Who*.

ARRON LOWE EMAIL

My favourite Christmas Special is *Voyage of the Damned*. It had Kylie in it! Adventure. Peril. KYLIE! Humour. Heartbreak. KYLIE!!

Incredible cast playing an amazing array of characters, a great villain and constant twists and turns. Incredible!

The Doctor (David Tennant), Astrid (Kylie Minogue), Foon (Debbie Chazen) and Morvin (Clive Rowe) in *Voyage of the Damned* (2007).

PHILLIP GILFUS EMAIL

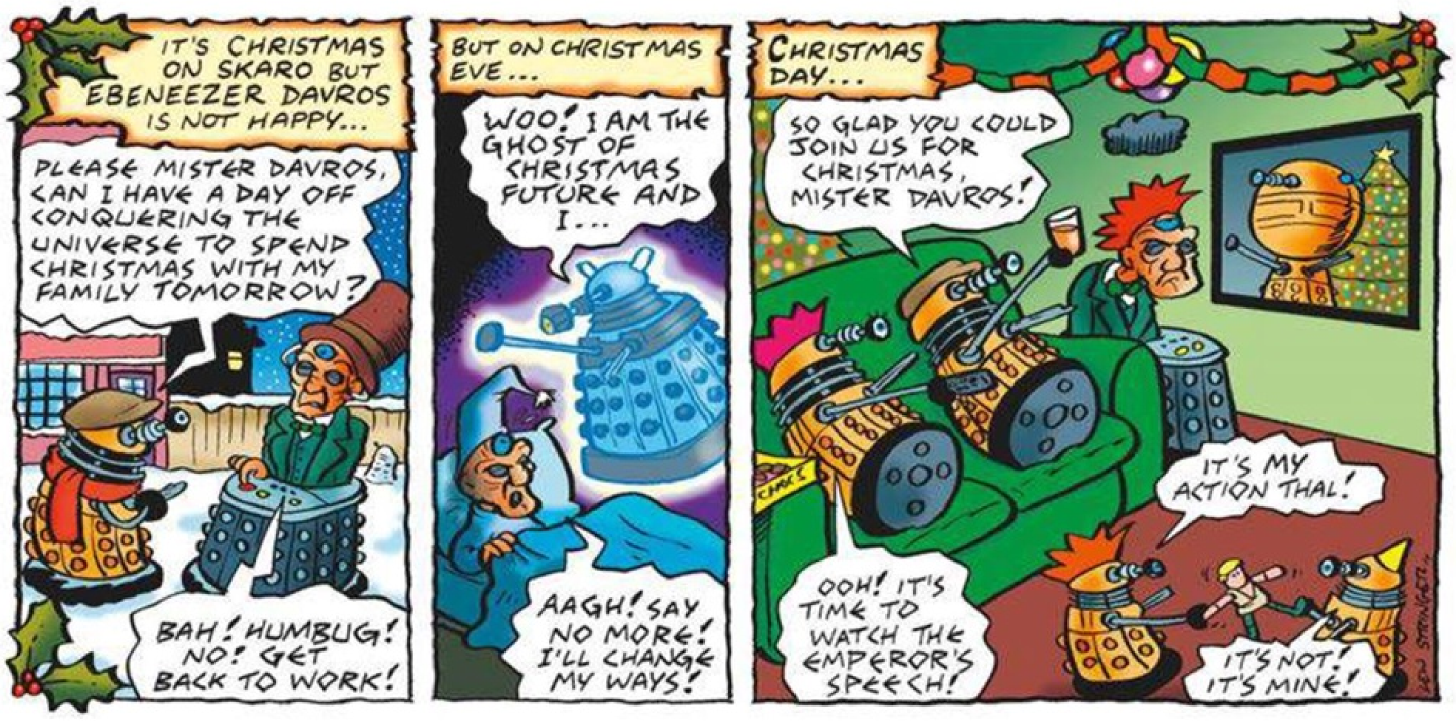
I enjoy many Doctors, but there is only one Christmas Special that I watch every year – *A Christmas Carol* [2010] starring Matt Smith. I love the spin on the classic Dickens tale, with the Doctor using time travel as only he can. The singing of Katherine Jenkins and the accompanying music are out of this world and her character's ultimately happy, but tragic, ending goes where few episodes of *Doctor Who* have gone before. You laugh, you cry, you get the childlike wonder of the season – and let's not forget Sir Michael Gambon's performance as Kazran!

TOBY HALL EMAIL

My favourite Christmas Special is *Last Christmas* [2014, starring Peter Capaldi as the Doctor], because it combines the base-under-siege scenario with dreams in a brilliant *Inception*-esque plot which is also reminiscent of the 50s sci-fi film *The Thing from Another World* and its gorier 80s remake. It also has one of the best lines from *Doctor Who*: "There's a horror movie called →

The Daft Dimension

BY LEW STRINGER


IT'S CHRISTMAS ON SKARO BUT EBENEEZER DAVROS IS NOT HAPPY...
PLEASE MISTER DAVROS, CAN I HAVE A DAY OFF CONQUERING THE UNIVERSE TO SPEND CHRISTMAS WITH MY FAMILY TOMORROW?
BAH! HUMBUG! NO! GET BACK TO WORK!
BUT ON CHRISTMAS EVE...
WOO! I AM THE GHOST OF CHRISTMAS FUTURE AND I...
AAGH! SAY NO MORE! I'LL CHANGE MY WAYS!
CHRISTMAS DAY...
SO GLAD YOU COULD JOIN US FOR CHRISTMAS, MISTER DAVROS!
IT'S MY ACTION THAL!
OOH! IT'S TIME TO WATCH THE EMPEROR'S SPEECH!
IT'S NOT! IT'S MINE!
LEW STRINGER

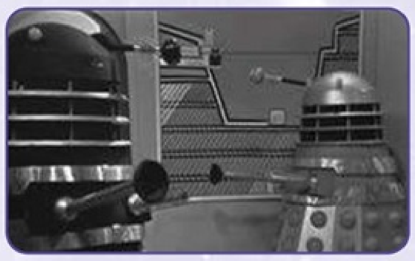
WHO TUBE

This issue's selection of *Who*-related videos...

Watch the latest trailer for Series 12 of *Doctor Who*, which features some thrilling scenes and a few familiar faces. Go to: *tinyurl.com/WhoSeries12*

BabelColour, aka the talented Stuart Humphryes, presents a trailer for the fan film *The Ten Doctors Re-Imagined*. Go to: *tinyurl.com/Babel10*

A young *Doctor Who* fan gets an out-of-this-world surprise as part of the BBC's annual *Children in Need* telethon. Watch on BBC iPlayer at 27' 45". Go to: *tinyurl.com/CiNWhoSurprise*



A 20-minute video about 1964's *The Dalek Invasion of Earth*. Find out how Terry Nation's design ideas were ignored in the creation of his new monster... Go to: *tinyurl.com/DalekCreation*

The theme music for the *Doctor Who* VR game *The Edge of Time*, arranged by Richard Wilkinson and orchestrated by Tristan Noon. Go to: *tinyurl.com/EdgeofTimeTheme*

Galaxy Forum

ON TWITTER...

What's your favourite Christmas Doctor Who story?

@burgerhewrote *The Christmas Invasion* [2005] because we got a new Doctor for Christmas, but mainly because we got so much Jackie Tyler!

@MOVIESTVMAD *The Runaway Bride* [2006] tied with *The Christmas Invasion.* They were pacey, fun, emotional character-driven adventures.

@fishnchips4all *The End of Time* [2009-10] is such an amazing story and due to its Christmas elements, it feels like it can only be watched at this time of year!

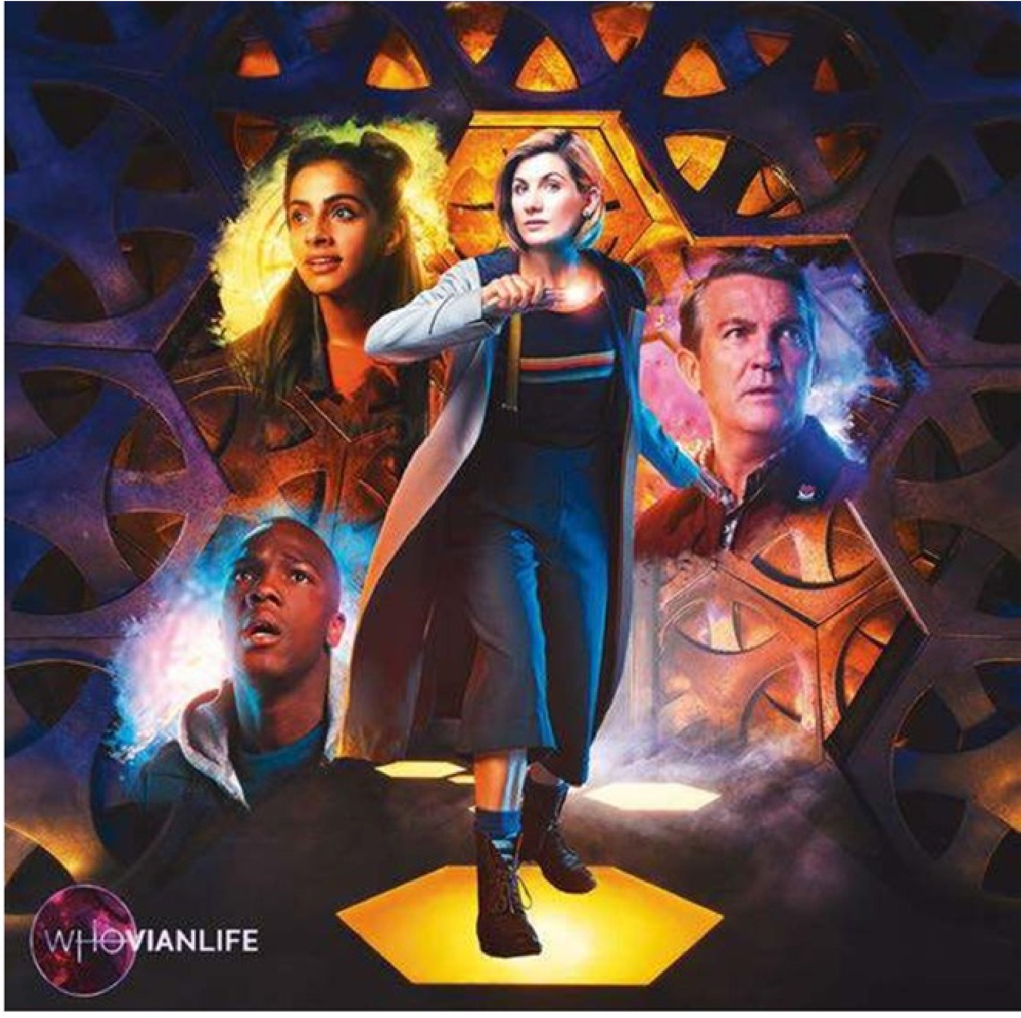
@jasonwells1732 *A Christmas Carol* [2010]. Katherine Jenkins. Need I say more.

@_hoddiecrow *The Doctor, the Widow and the Wardrobe* [2011] because of Madge who can stop the Doctor with a look and fly a forest through the Time Vortex. And the coda where neither Amy nor Eleven is going to hug first.

@RandomsComments The Big Finish audio adventure *The Chimes of Midnight* [2002] is pretty great. And has Paul McGann! Christmas wouldn't be Christmas without Mrs Baddeley's plum pudding!

Reader Richard Unwin sent us a picture of the Yeti and Cybermat that his friend Tessa Hatts made for him, based on instructions from the 1986 *Doctor Who Pattern Book*.

Will Simpson's *Doctor Who*-themed sleeve tattoo.



The Thirteenth Doctor and her friends, by Whovian Life.

→ *Alien*? That's really offensive; no wonder everybody keeps invading you!"

JOE VEVERS PRESTON
The Christmas Invasion [2005, starring David Tennant as the Doctor] has become annual festive viewing for me. It's a huge, terrific episode and a fantastic introduction to the Tenth Doctor. It takes me right back to being a kid and watching it for the first time.

JOHN STAPLES NOTTINGHAM
Favourite Special? It's got to be *The Christmas Invasion* for me. I was 12 years old, just finished my first-ever series of *Doctor Who*, my first regeneration, and was now watching my first Christmas episode. What more could I have asked for... Rose, a Christmas tree twirling at a screaming Jackie, Santa robots and, of course, new Doctor David Tennant and his hilarious impression of the Sycorax leader.

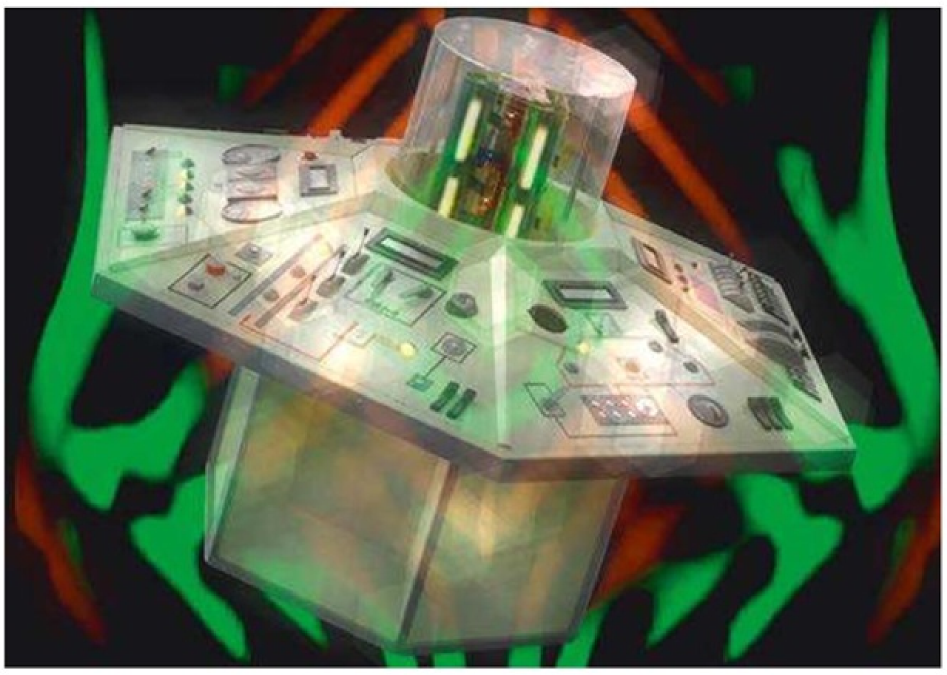
MIKE FERGUSON EMAIL
The Snowmen [2012] is my favourite. I wish the Eleventh Doctor had gone travelling with Victorian Clara for a full season. She's so good. And so many things to enjoy: the Paternoster Gang, Strax with the Memory Worm, the line "Silence, boy!" – not to mention the return of the Great Intelligence. It's wonderful.

BEN TUMULTY IRELAND
I love the 'forgotten' Thirteenth Doctor Christmas Special. The online short *'Twas the Night Before Christmas* [released on YouTube on 20 December 2018] is a brilliant story with great performances from Jodie Whittaker and Bradley Walsh, albeit in animated form.
I encourage everyone to check it out at *tinyurl.com/2018Twas* However, everything is drawing me towards *Twice Upon a Time* as my favourite Christmas Special due to the heart-breaking and fantastic performances from all involved.

SECRETS OF THE TARDIS

TONY FARRELL EMAIL
Readers might remember that I featured in the 2018 **DWM** Special Edition *In the Studio*, with regard to the help I gave the *Doctor Who* production team with the recreated Hartnell TARDIS set and police-box exterior for the 2017 Christmas episode *Twice Upon a Time*.

There's now a free, unofficial ebook about the TARDIS console as it appeared in the Pertwee era (1970-74), which I have written. It covers both the history of the console and provides screen-accurate plans for the prop as well. The ebook can be found online at: *tinyurl.com/TARDISebook*



The cover art to Tony Farrell's TARDIS book.

And finally... some more new *Doctor Who*!

BACK TO SCHOOL

JAMES WILLIAMS EMAIL
Throughout the past year our pupils at Ysgol Pen-y-Bryn Special School have been working on their own unofficial *Doctor Who* film project, which was launched at our local Odeon in Swansea on Wednesday 4 December. The project is in aid of Bobath Wales, and we have been lucky enough to have the project narrated by Seventh Doctor Sylvester McCoy.

The completed film includes a number of *Doctor Who* villains and even a young Dylan Thomas, and was recorded at a number of locations around Wales where *Doctor Who* filmed previously. A trailer can be seen on our school YouTube channel: *tinyurl.com/Pen-y-BrynWho*

Ysgol Pen-y-Bryn Special School's unofficial *Doctor Who* film.

That's very impressive, James – congratulations to all concerned! Thank you for all your letters, artwork and images this issue. Please keep writing in to the usual address: *dwm@panini.co.uk* **DWM**

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Executive Decisions

Showrunner Chris Chibnall lifts the bonnet on Series 11 and looks forward to what's in store when the Doctor returns...

Interview by **MARCUS HEARN**

Opposite page: Chris Chibnall, pictured in the TARDIS control room set on 24 September 2019.

Below: Series 12 of *Doctor Who* was in production for much of 2019.

It's a rainy afternoon in Cardiff and at the BBC's Roath Lock Studios Chris Chibnall is multi-tasking. He sweeps into the room, clutching a box of half-eaten rice salad. "I haven't quite finished my lunch," he apologises, flipping open the lid and producing a fork.

Chris has interrupted an edit on one of the Series 12 episodes – and his lunch – to spend an hour-and-a-half with **Doctor Who Magazine**. This is our first in-depth catch-up with the showrunner since Series 11 finished, and we'll be taking the opportunity to find out what makes him tick. As well as angling for clues about the episodes coming in 2020.

Chris is only the third person to have taken the reins of *Doctor Who* since the show was revived by Russell T Davies 15 years ago. By the time he started work on *Doctor Who* in 2016, Chris had written episodes for the David Tennant and Matt Smith Doctors, been one of the producers of the spin-off series *Torchwood* and had enjoyed a major hit with ITV's *Broadchurch*. However, none of this could fully prepare him for what was ahead, so he scheduled an informal handover meeting with outgoing showrunner Steven Moffat.

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BBC
DOCTOR WHO
DIR: JAMIE STONE
DOP: CATHERINE GOLDSCHMIDT

"We had a massive dinner," says Chris. "I don't mean a massive load of food," he says, smiling, "but a dinner where he said, 'This is what you need to know, this is how you need to recruit...' He literally went through everything, and when I got home I wrote it out word for word. I don't keep a diary very often, but I kept a diary that night."

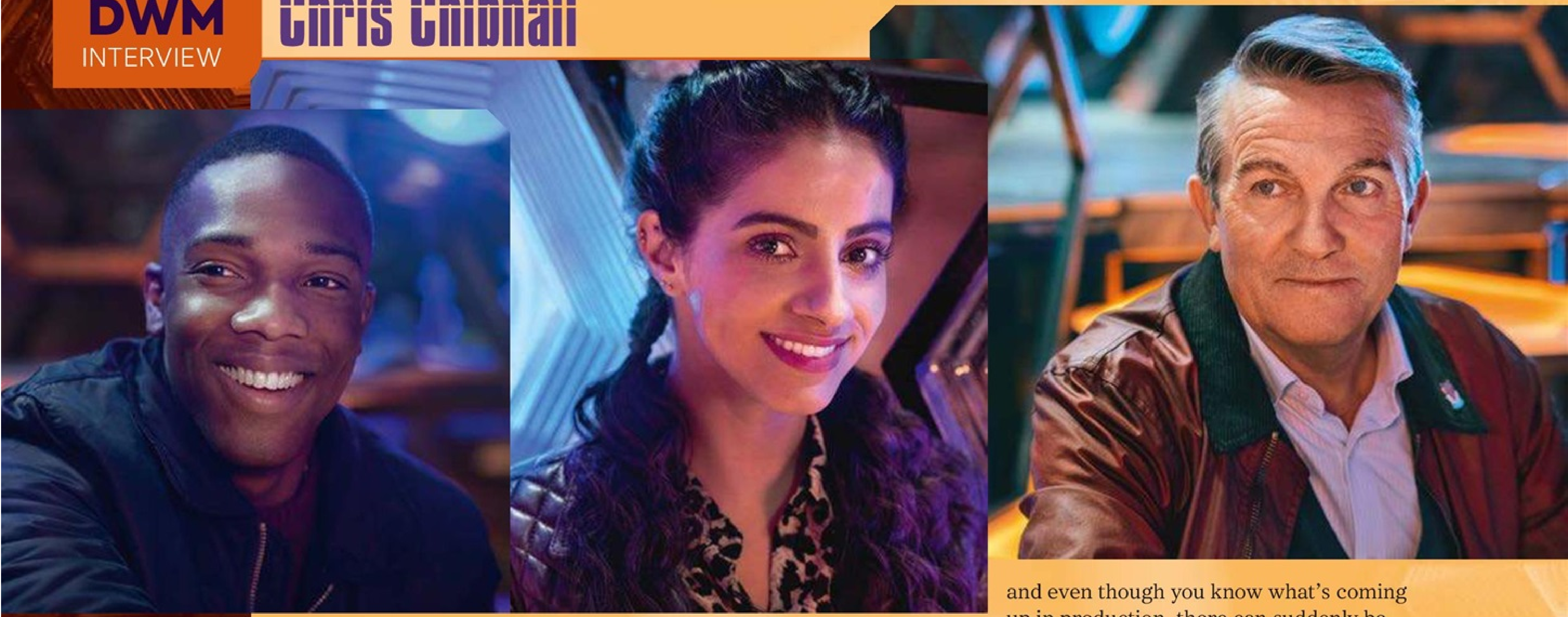
Can Chris share any of the advice Steven gave him? "He told me, 'The bad bits of this job are less bad than everyone tells you they are. The good bits are slightly better.' And I really think that's true. The actual advice was much smaller than you might think. When you come into the show – and I'm sure this happened when Steven began – the person who's in the job will know that the person who's about to take over will have things they want to do, editorially, artistically, however you want to classify it. The useful advice is about how to live your life day-to-day in the maddest job you will ever have. And by 'maddest', I'm talking about the sheer number of hours it will demand from each day, the sheer relentlessness of it. Steven's advice was about the stamina you need, how you survive and the people you need around you."

Like Russell and Steven before him, Chris is a self-confessed *Doctor Who* fan. He nevertheless took some time considering whether to accept the BBC's offer to take over the series. "I expect Russell took a while to think about it and I'm sure Steven did too," he says. "I knew it would change my life utterly. It doesn't change you as a person, but it changes your life on a minute-by-minute, year-by-year basis. It's profound, but you also know it's an absolute privilege."

> "I knew it would change my life utterly. It doesn't change you as a person, but it changes your life on a minute-by-minute, year-by-year basis."

Chris' first series of *Doctor Who* was broadcast from October to December 2018. The casting of a female Doctor (Jodie Whittaker) was the most totemic innovation, but by no means the only way Chris rang the changes. As he explains, it was all part of his overarching ambition. "Series 11 was about recruitment to *Doctor Who*. That's what a new Doctor has to do. I think you can see this if you look through the history of the show; some years are more 'recruity' than others, and this was one of them. We were taking a big leap →

Chris Chibnall



Above: The Doctor's friends return for Series 12 – Ryan (Tosin Cole), Yaz (Mandip Gill) and Graham (Bradley Walsh).

Below left: Vinette Robinson as American civil rights activist Rosa Parks in *Rosa* (2018).

Below right: *Demons of the Punjab* (2018), written by Vinay Patel, was set during the Partition of India.

→ by casting the first female Doctor, and we had to make everyone want to come and have a look."

Incredibly, Series 11 was the first season of episodes since 1978 to feature no returning villains or monsters. Chris and his writers devised entirely new threats to further freshen up the format. "I think the perception of the show, out there in the world, was that it was slightly inaccessible to the casual viewer," says Chris, before raising his fork in a cautionary gesture. "I'm not saying for one moment that I agree with that perception, but that was some of the attention it was getting. And that's the most dangerous thing that can happen to *Doctor Who*. We were trying to bring in as many new viewers as possible, while obviously trying to keep the existing viewers."

Audiences love Daleks and Cybermen – wouldn't they have been a good jumping-on point for new or former fans? "A number of things were in play," he explains. "The reason we didn't bring the Cybermen back in Jodie's first year was that there had just been a massive Cyberman adventure at the end of Peter Capaldi's era. Brilliantly, you had the Mondasian Cybermen in Peter's final story. If we'd have brought them back eight episodes later it wouldn't have felt like a treat. And we *did* bring the Daleks back. They were *always* going to be coming back. We just saved them for the Special, shortly after the series ended."

Chris shook things up behind the scenes as well, recruiting an entirely new team of writers and hothousing ideas in a collaborative environment. Some of the Series 11 scripts went through numerous permutations before they reached the screen. "There was a version of Vinay Patel's story [*Demons of the Punjab*] that was much more epic," he remembers. "There were so many ways you could tell that story, and we arrived at the final version after a long journey. Each episode had a scripting process, and then you reach the point where the scripting process meets production. You can get the script to exactly where you want it, and even though you know what's coming up in production, there can suddenly be wildcards that you couldn't have accounted for.

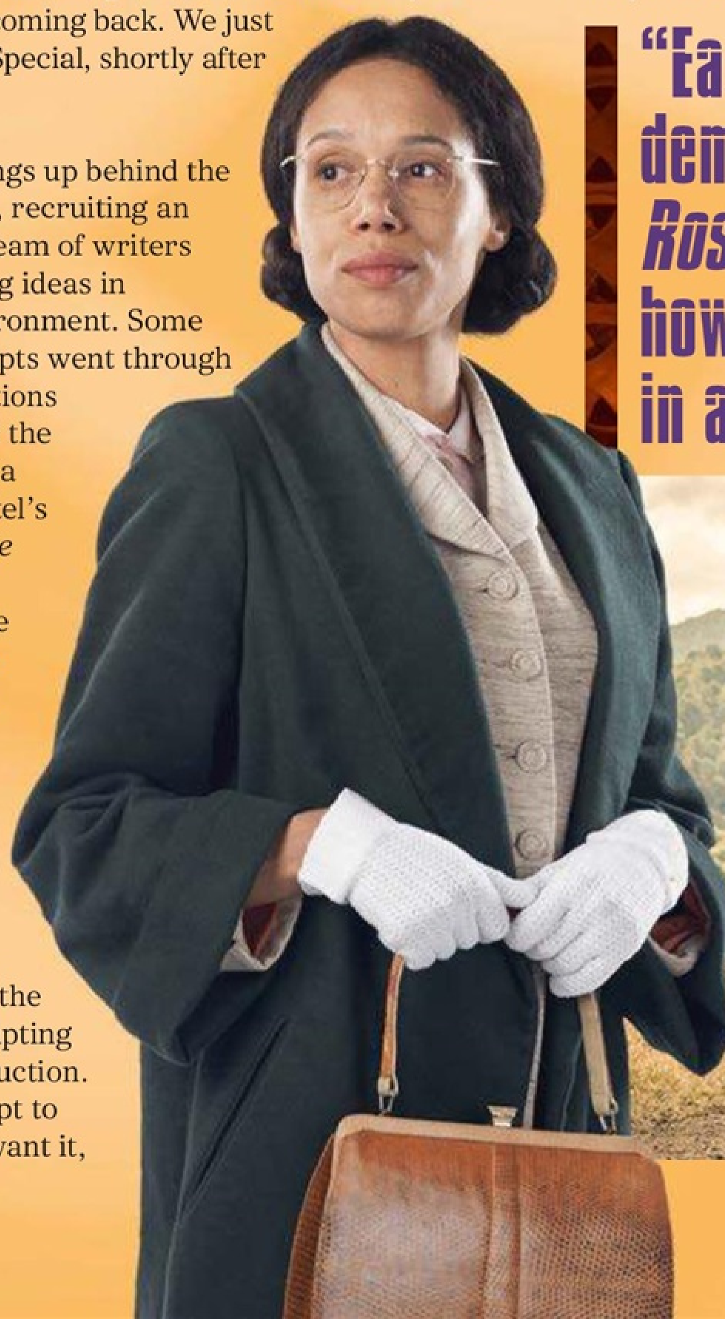
"Another example is *The Ghost Monument*. There were originally quite a few more characters in that – other participants in the race – but as we got closer to the location shoot we realised we didn't have the budget to take that many actors to South Africa. So we had to pare back.

"Each episode has different demands," he continues. "If we think about *Rosa*, the demand was, how do we tell this story in a *Doctor Who* way? Right at the start I pitched it to a room of writers who looked at me like I was insane. The show had never touched on this subject before and I think the pitfalls were really clear. We had to tell the story of Rosa Parks and we had to involve our characters, but we had to be careful not to rob Rosa of her decision-making and agency."

Did these pitfalls contribute to the decision to tell Rosa Parks' story, as opposed to that of other civil rights campaigners such as Claudette Colvin? "Yes," says Chris. "But there were so many figures you could tell the stories of. In the iconography of the civil rights movement Rosa Parks is slightly more well-known.

"What really interested me in the historicals was that they were stories that you know, or felt you should know,

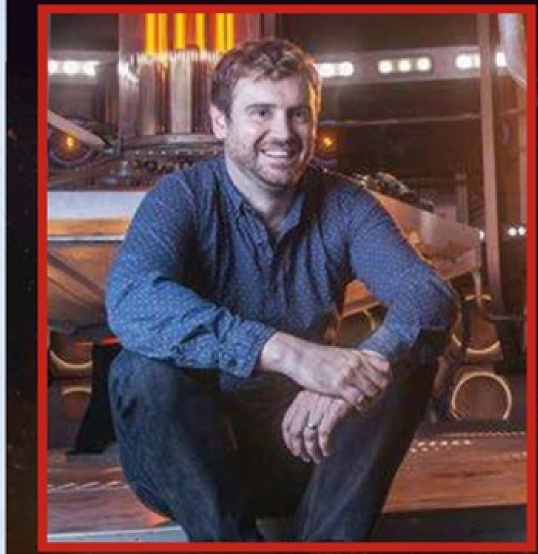
> "Each episode has different demands. If we think about *Rosa*, the demand was, how do we tell this story in a *Doctor Who* way?"



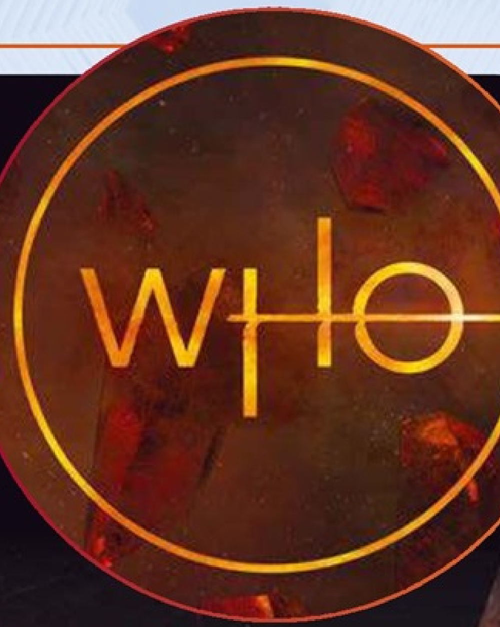
SPOILED FOR CHOICE

In keeping with Series 11's new direction, the latest version of the *Doctor Who* logo is the result of a radical redesign.

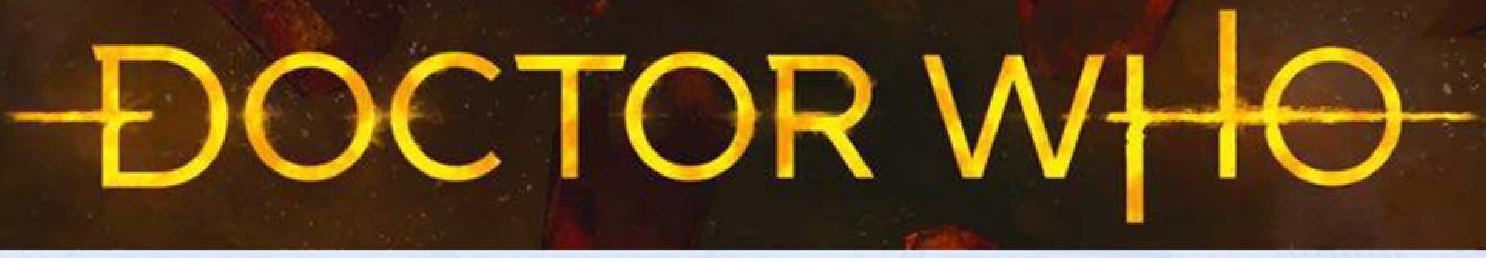
"I remember [outgoing executive producer] Brian Minchin said, 'Whatever you do, don't change the logo, because it's a world of pain,'" says Chris, laughing. "It's difficult because you have to come up with something different from all the logos that have gone before, and you have to bear in mind that it will appear not just on the TV show but on every product."



Did Chris give the design agency a detailed brief? "Not a strict brief, no, but there were certain things I wanted the logo to communicate, such as colour, light and energy. After a while they said they had some ideas to show us, and I remember thinking, 'I hope I'm not going to walk into the room and they'll offer me a thousand choices.' What happened was that I walked into the room that we're in now and I saw that one of the walls was literally *covered* in logos. Hundreds of them."



Chris and fellow executive producer Matt Strevens picked the logo they liked best, later showing it to Charlotte Moore and BBC Head of Drama Development Piers Wenger. "Everyone had to be happy with it," says Chris, "because a new logo is a big deal."



Far left: Brian Minchin, when he was executive producer of *Doctor Who*, on the set of the Twelfth Doctor's TARDIS in 2017.

Left and below left: The new *Doctor Who* logo was revealed in 2018.

Below: The Pting from *The Tsuranga Conundrum* (2018).

Bottom: The casting of Jodie Whittaker as the first female Doctor was Chris' biggest innovation.

but at the same time you might have felt that you didn't know all the details."

This was the first time a showrunner, or indeed any producer of *Doctor Who*, had created scripts in this way. How did the Series 11 writers' room work? "It's more accurate to describe it as a story room," says Chris, "because what we don't have here is a writers' room of the sort they have in America. Over there they have writers' rooms where writers are paid to be full-time members of staff."

Co-executive producer Sam Hoyle made the first approaches to writers without revealing to them or their agents that they were being sounded out for *Doctor Who*. "We were building a team," says Chris. "We recruited up-and-coming writers whose work we liked, whose voices were interesting, and who worked as a contrasting group.

"The other rule," he adds with a smile, "was that they had to be good people. [American writer and director] Joss Whedon once said that you can be the best writer in the world but you also need to be well-behaved. I need to be able to have you in my house!"

With the true nature of the project revealed, Chris began sharing stories he'd originally described to Charlotte Moore, the BBC's Director of Content. "I brought a lot of the ideas, but not all of them. Joy [Wilkinson] pitched her episode, *The Witchfinders*, but most of the others were ideas that existed in at least a nascent form. I knew I wanted to do a story about a mail-order company in space, I knew I wanted to do a story about Rosa Parks, I wanted to do Partition. So when Vinay came into our first story room and said, 'I want to write an episode about the Partition of India,' I said, 'Yes!'"

Don't writers have a reputation for jealously guarding their ideas? "I don't think this generation of writers is like that, and the writers own their ideas anyway. One of my jobs in running the story room, or story conferences, was to bring the overview; I knew we were doing giant spiders one week, so we needed a cuter monster the week after. I wanted to do that so we could get the kids back on board, because we'd scared the life out of them the week before! The Pting [from *The Tsuranga Conundrum*] was created by Tim Price, who was there with us. And Vinay came up with the title *Arachnids in the UK* in a WhatsApp group! I was saying I couldn't come up with a title I liked. 'Rise of the Spiders'? Not quite right... Literally within 30 seconds Vinay came up with *Arachnids in the UK*. I thought, 'That's it – amazing!'"

The story rooms ran for one or two weeks at a time. "It was very regimented," says Chris. "We worked from 9.00am to 6.00pm. People brought ideas and we talked generally about what this version of the show would be. The tone of it, the purpose of it and – perhaps most importantly – how does *Doctor Who* keep evolving and keep surviving in the contemporary television landscape?"

Chris describes *Doctor Who* as "one of the most valuable drama commodities in the world", and as such you'd expect him to be acutely aware of the special place it occupies in the rapidly evolving world of entertainment.

"Television is moving *so* fast," he says emphatically. "Even in the year we've been off the air, television has transformed. There's more drama than ever before, and the quality of it is incredibly high. Budgets are higher and the ratings are going down. It's not that less people are watching

→

→ drama, it's that more people are watching more shows. Netflix now has a five per cent share of the UK viewing market. They didn't have that two years ago."

Chris says these changes have already made a deep impact. "A unifying show is rare. What would you say are the unifying dramas of the last two years? *Line of Duty*, *Bodyguard*, *Killing Eve*? I can't think of any others. There is no way that *Peaky Blinders* is being judged on its overnight ratings, because it's been a *massive* hit on BBC One. The ratings system is out of date, especially the obsession with overnights.

> **"We're now going to take you into the deeper corners of the *Doctor Who* universe."**

"In 2019 alone there were more than 14 million streams of *Doctor Who* on the BBC iPlayer. Some of those are for episodes that were broadcast in 2005. This means you now have to consider not only the size of the audience on the night something goes out, but what's happening for *years* afterwards."

Relatively little was known about the Series 11 episodes before they were broadcast – surely this policy of strict secrecy was geared towards boosting overnight ratings? "We used any strategy we could to pull *Doctor Who* back to the centre of the cultural conversation," he says. "If people don't know what's coming then they'll tune in. If they know what they're going to get then there's no urgency to watch.

"You're trying to get a story to the screen without people knowing too much about it in advance," he continues. "You have to protect the people who watch it first, because that's their choice."

The publicity for *Resolution*, the 2019 New Year's Day Special, hid the fact that the Thirteenth Doctor would come face-to-eyestalk with a Dalek – at least until the final trailers echoed to the familiar cry of "Exterminate!" Why was it decided to add the sound of the Dalek at this late stage? "Because by then it had already leaked," says Chris.

When asked if this was frustrating, he shrugs. "It's part of the job. You just respond to these things as and when they happen. We wanted to keep the Dalek relatively low-key until the series had finished, and there was only a short gap between the series finishing [on 9 December] and the Special going out. That was the purpose of trying to keep it a secret, because otherwise people would have been wondering when the Daleks were coming."

Chris says that the 2020 episodes, and the approach to their promotion, will be different from what we saw in Series 11. "In 2018 we had standalone adventures and we didn't use any old monsters. That was phase one of a strategic plan. We're just about to go into phase two of that plan. Within that you have a deliberate development and progression. Having brought new and old viewers into the world of the Thirteenth Doctor, we're now going to take you into the deeper corners of the *Doctor Who* universe.

"There are all sorts of ways we're going to do that. Some of it is structural; we're going to have some two-parters in 2020, there's going to be a serial thread running through and we've got some returning monsters in the shape of Judoon and the Cybermen. There's a sense of, now you've got to know the Thirteenth Doctor, how can we test her? What are the profound challenges we can set for this Doctor and her friends?

"We're going deeper into the past of *Doctor Who*," he promises. "We're also going deeper into the present – in terms of the Doctor and her friends – and maybe deeper into the future..." **DWM**

Next issue:* Torchwood*, writing* Doctor Who*, inside the edit suite and Chris' playlists.

Below: The Judoon, first seen in *Smith and Jones* (2007), return to face the Doctor in Series 12.

Right inset: The appearance of a Dalek in *Resolution* (2019) was kept secret until shortly before transmission.

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Meet the Team

The directors of Series 12 have all spoken exclusively to **Doctor Who Magazine**...

Feature by **EMILY COOK**

Lee Haven Jones

Lee describes his route into directing as "rather circuitous". After graduating from the University of Exeter with a First-Class Honours degree in drama and English he trained as an actor at RADA.

"For a few years I was doing both acting and directing," he says. "My last theatre job was at Theatr Clwyd about four years ago, when I played Hamlet."

Lee says his experience as an actor helps him to direct. "It gives me a short-hand with actors. An element of trust is engendered, simply by knowing I've been on the other side of the camera. Tending to the acting is a really important part of the directing process, and it seems to me that on a film set the actors are the only department *not* to have a head. Somebody has to take on the mantle of that and I see it as primarily my job as director, amongst lots of other things."

Lee's directing credits include the Welsh documentary drama *Galesa* and the short film *Want It* (both 2015), as well as hit dramas such as *Waterloo Road* (2015), *Vera* (2017-18), *Shetland* (2018) and most recently *The Bay* (2019). He has won two Welsh BAFTAs, for his work on *The Indian Doctor* and *35 Days* in 2013 and 2016 respectively.

Lee is delighted to be working on *Doctor Who*. "I was born 20 miles north of Cardiff and *Doctor Who* has been in the area since 2005. I've been gagging to do it. It's great working at Roath Lock because I can live at home with my other half and the dog! Also, to my knowledge, I'm the only director who's done *Pobol y Cwm* [2012], *Casualty* [2013-16], *Wizards vs Aliens* [2014] and now *Doctor Who* [all of which are recorded at Roath Lock Studios]. I've done the full set, which I'm rather proud of."

Lee mostly directs nowadays but says he hasn't officially retired from acting. Would he be up for a part in *Doctor Who*? "Of course! Doesn't everybody want to be the Doctor?"

Below: Director Lee Haven Jones.

Top right: Simon Jones (Mark Flanagan) in the Welsh TV drama *35 Days*.

Above right: A publicity image from *Wizards vs Aliens*.

Nida Manzoor

Nida is a self-confessed fan of Hollywood science-fiction films. "I loved the *Alien* quadrilogy and *Star Wars* was really huge for me as a child," she says. "I grew up in Singapore so *Doctor Who* was something I came to a bit later, when we moved to the UK. Although *Doctor Who* is globally known, it's still very British, which I love."

Nina has written her own sci-fi, action and comedy shorts. "Those genres are where I enjoy storytelling, and it was through making those short films that I progressed to directing some new comedy pilots for the BBC."

Back in 2015 Nida was named one of *Broadcast* magazine's 'Hot Shots'. Since then, she's directed the first series of the online BBC comedy drama *Enterprice* (2017-18) – for which she recently received a Royal Television Society award nomination – and the pilot episode of BBC Three's *Hounslow Diaries* (2018). In 2018 she also wrote and directed *Lady Parts*, an original music comedy series for Channel 4.

"At this stage in my career I'm trying to find a way into genre stuff," says Nida, "so to be given this platform with *Doctor Who* is so exciting – it's a dream job to land. It was great working with Jodie Whittaker as the Doctor – she blows my mind – and also Chris Chibnall as the showrunner. I'm such a huge admirer of his work.

"*Doctor Who* combines so many of the things I love. It has such heart and diversity in its characters and storytelling but also so much adventure and fun, with aliens and spaceships and all the stuff that I really geek out over."

Far left insets: Daniel Ezra (as Jeremiah) and Kayode Ewumi (Kazim) in *Enterprice*; and Robyn Cara (as Leonie), Mandeep Dhillon (Tash) and Umbreen Razia (Shaheeda) in *Hounslow Diaries*.

Left: Director Nida Manzoor.

Jamie Magnus Stone

Jamie is a Scottish film director and animator who studied film and television at the Edinburgh College of Art, where he made his first short films. He has also developed skills in sand animation and in 2008 won the McLaren Award at the Edinburgh Film Festival and Best Animation Award at BAFTA Scotland for his contributions to *Three Minute Wonders* and *The World According To...* He subsequently enrolled at the National Film and Television School.

Jamie isn't entirely new to *Doctor Who*. "My first job out of film school – my first professional filming gig ever – was doing a mini *Doctor Who* episode around the 50th anniversary [in 2013]. It was a great eye-opening bit of training for me. I did a little short called *Clara and the TARDIS* as well as doing bits of second unit for the main episode that was filming. That was in the Matt Smith era, so in preparation for that one five-minute episode I watched all of the Eleventh Doctor episodes and that was my way into the show. I stayed a fan after that."

In 2014 Jamie was nominated for a BAFTA for his short film *Orbit Ever After*, in 2015 he directed the TV mini-series *Tripped*, and in 2016 he directed the TV movie *The Last Dragonslayer*.

Jamie says joining the 2020 season of *Doctor Who* is "a real honour. The series has got such an illustrious legacy; being able to contribute to it in some way feels like being part of history."

For Series 12 Jamie has directed two filming blocks, comprising four episodes, including the opener and finale. "There are thematic ideas that run through this series," he says cryptically, "so it's nice doing the first and last episodes. They're like thematic bookends."→

Insets above: Clara (Jenna-Louise Coleman) in the mini-episode *Clara and the TARDIS* (2013) and Thomas Brodie-Sangster as Nigel in *Orbit Ever After* (2013).

Left: Director of photography Catherine Goldschmidt and director Jamie Magnus Stone.

Emma Sullivan

Emma studied initially at art school, gaining a BA from Central St Martin's College of Art & Design and an MA from the Royal College of Art.

"After that I thought, 'Actually, I really like filmmaking,'" she says. "My mum was an actress and my dad was a journalist, so I've always had the word and the performance. I'm interested in visual. Filmmaking is the perfect synthesis of those three interests. My mum would always turn on the TV and say to us, 'What did you think of the performance?' And my dad would be asking, 'Who shot it? Who directed it?' He'd make us write reviews of what we'd watched – even as a six-year-old!" Emma laughs at the memory. "Mine didn't make any sense at all."

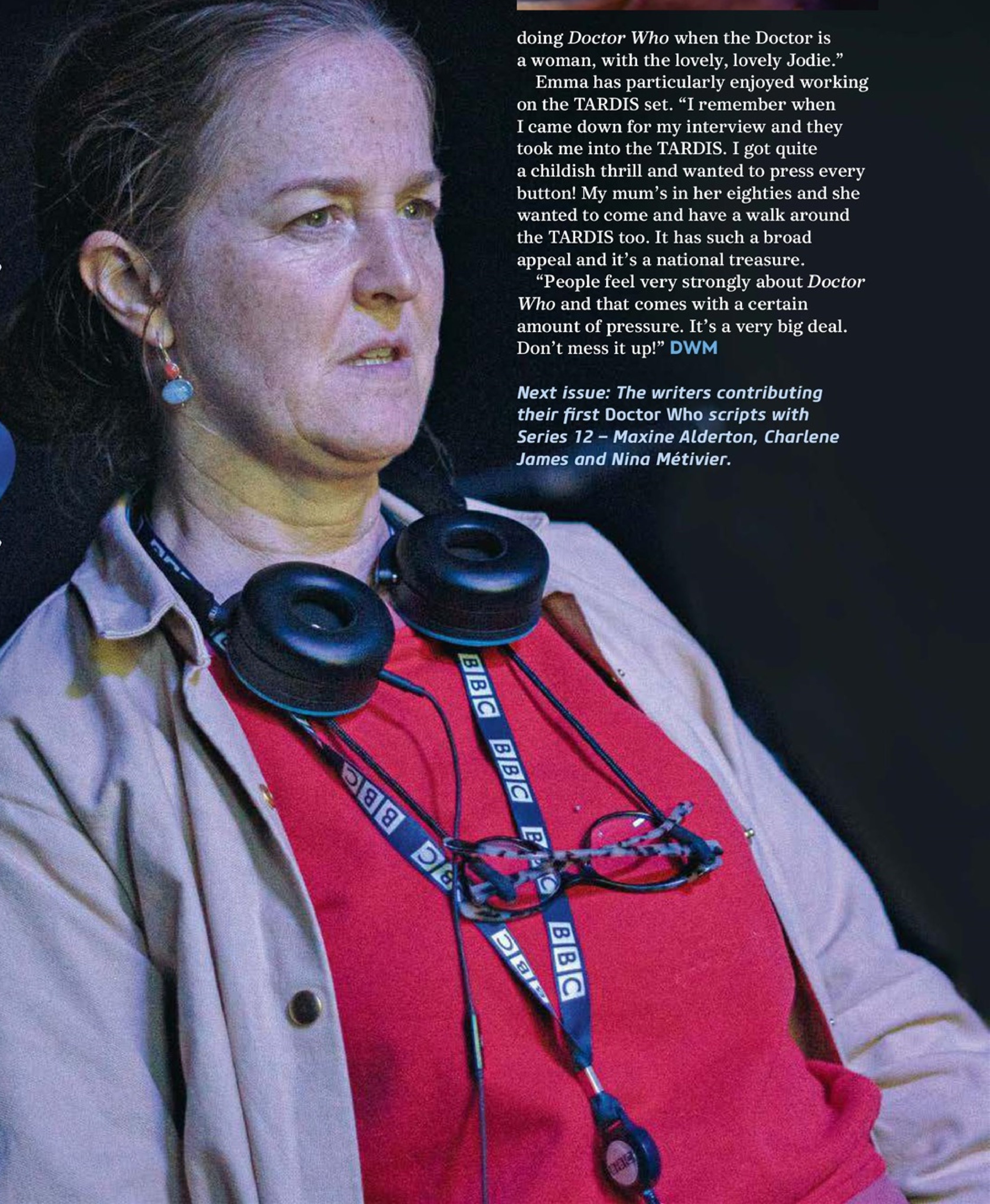
After graduating from the National Film and Television School, Emma's short film *After Tomorrow* (2009) was nominated for a Palme d'Or at the 62nd Cannes Film Festival. During 2010 and 2011 she was mentored by director John Hillcoat on the prestigious Guiding Lights scheme and selected for the inaugural BAFTA 'Elevate' initiative, a scheme addressing the under-representation of female directors in high-end drama. Subsequently Emma has directed episodes of the BBC dramas *Holby City* (2014), *Call the Midwife* (2018) and *Silent Witness* (2019).

"It's so important that girls can see women directing and writing – and being the Doctor!" she says. "I'm very glad I'm doing *Doctor Who* when the Doctor is a woman, with the lovely, lovely Jodie."

Emma has particularly enjoyed working on the TARDIS set. "I remember when I came down for my interview and they took me into the TARDIS. I got quite a childish thrill and wanted to press every button! My mum's in her eighties and she wanted to come and have a walk around the TARDIS too. It has such a broad appeal and it's a national treasure.

"People feel very strongly about *Doctor Who* and that comes with a certain amount of pressure. It's a very big deal. Don't mess it up!" **DWM**

Next issue: The writers contributing their first* Doctor Who *scripts with Series 12 – Maxine Alderton, Charlene James and Nina Métivier.



Top inset: Jack Hodgson (David Caves) and Dr Nikki Alexander (Emilia Fox) in the first part of the *Silent Witness* episode *Betrayal* (2019).

Top right: A detail from the current TARDIS set.

Above from top: James (Joseph Mawle) in the short film *After Tomorrow* (2009); and Sister Winifred (Victoria Yeates) in *Call the Midwife*.

Right: Director Emma Sullivan.

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Spyfall Part One

For the first time in *Doctor Who*'s history, a new series will launch with a festive hour-long Special. "It had to be bigger and better," says Mandip Gill. "And it is."

Preview by **EMILY COOK** and **MARCUS HEARN**

D*octor Who* is back. With a two-part story that's quite unlike anything the series has done before.

"It's a global espionage thriller… with aliens!" says writer Chris Chibnall. "When agents around the world are attacked, the intelligence services suspect alien involvement. In those circumstances there is only one person they can turn to – and that's the Doctor."

"What's nice about doing a second season is that you can start kind of front-footed," says Jodie Whittaker, who returns as the Thirteenth Doctor. "In the first season, because you've just regenerated and you've been given this new body, you're still finding your feet. But this time I'm starting fully formed thanks to the tools that I've acquired over the last season."

POLICE PUBLIC CALL BOX
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In the first episode of *Spyfall* (we can see what you've done there, Chris), the Doctor acquires a smart new outfit, designed by Ray Holman. "We have to blend in at a very posh party, so we all rock up in our finest," says Jodie. "There have been additions to my costume before – like a scarf, a bum bag or a different-coloured t-shirt – but this was the first step away from what I usually wear. I say 'a step' because it's not really a leap. The trousers are the same shape and it's the same sort of boots and socks – only a different colour. The tux was very comfortable, and was designed to make the Doctor blend in without leaving the character behind. Ray's very good at that. Even the lining has special details!"

> **"It rattles along extremely quickly. It's like trying to fit a whole James Bond film into 60 minutes."** JAMIE MAGNUS STONE

Of course, "If you're going to do a spy thriller you want to bring in the gadgets," adds Chris. "This is a story about technology as well. The rise of technology, and our acceptance of technology, is obviously interesting territory for *Doctor Who*. Technology is outpacing us all at the moment, more so than ever before. I'm not sure we're all aware of what our technology can do, even though we're all happily wearing it."

The first episode of *Spyfall* is directed by Jamie Magnus Stone. Chris describes Jamie as "an incredibly visually inventive director. He's good with CG, he's got a great sense of tone, he's very funny, very warm, and he's great with both character and action. This episode's packed with action, so that was really important.

"We're always trying to raise the bar of production standards and better what was done the year before," he continues. "Last year we had the Doctor jump a crane in night-time Sheffield. In episode one of *Spyfall* we've probably got three or four sequences like that."

One such sequence is a hair-raising chase. "I was on a motorbike for that," says Jodie, "but it was on a low loader because I can't ride a motorbike! It was still fun though, with the wind whipping past."

Jodie had a stunt double for the action scenes. "It was a guy who was dressed up to look really similar to me," she says. "I couldn't believe it when I first met him on set. I looked at him, looking just like me, and went, 'Er... right!'"

For Jamie, these sequences were some of the highlights. "When I was reading through the script I kept thinking, 'This is the big set-piece of the episode.' But then I'd read more and go, 'Oh, maybe it's *this* piece... It just kept getting bigger and bigger. Chris wanted a sense of it being a global episode with lots of different countries and locations."

In order to achieve this, the production team returned to South Africa. "It was really cool filming out there," says Jamie. "We were using South Africa as about five or six different countries, which was really fun from a locations point of view. Also we got to escape winter in the UK!"

Jodie doesn't want to give too much of the plot away but teases that "There are very high stakes throughout. The pace of the episode is really fast, but not so fast that you're losing the plot."

"It rattles along extremely quickly," agrees Jamie. "It's like trying to fit a whole James Bond film into 60 minutes."

As we already know, there are some major guest stars on board for the ride. "With some actors you just feel that *Doctor Who* has been waiting for them," says Chris. "I think that's true of both Stephen Fry [who plays 'C'] and Lenny Henry [who plays Daniel Barton].

"We spoke to Andy Pryor, our esteemed casting director, about the various parts. The conversation went, 'If we could have anyone in the world for this, we'd have Stephen Fry. But I guess he'd be too busy, or he might not want to do it.' Andy is always great at saying, 'You never know – let's ask him.' So we asked, and he said yes very quickly, with massive excitement and enthusiasm. He's a huge *Doctor Who* fan and couldn't believe he'd been asked to be in the show. The cast were over the moon and he was delightful to everyone."

"I've worked with Stephen before," says Jodie, "but that was only for a brief moment in *St Trinian's* [2007]. I've worked with Lenny before as well [in *Broadchurch*], so that was an absolute treat. They're both such wonderful actors, and great to be around."

Jodie's co-star Tosin Cole, who returns as Ryan Sinclair, was similarly thrilled. "Lenny was proper cool," he says, "like an older version of me, basically. We talked a lot. He's very funny and such a nice guy."

Mandip Gill, who's back as Yasmin Khan, found herself at the heart of the action. "It was great being thrown into such an epic episode," she says. "There's a lot of running, a lot of chasing, a lot of *being* chased. Fast cars – all that kind of stuff. It had to be bigger and better. And it is."

The first episode ends on a jaw-dropping cliffhanger. "We got given the script in chunks," says Jamie, "so it was quite a genuine cliffhanger for the cast and the crew as well!"

"The way the first episode ends, it's like, 'WOAH!' What a way to start off a series!" says Tosin. "I think it's really going to get everyone excited to see what happens. So get comfortable. Grab the popcorn. It's about... to go... *down*." **DWM**

Opposite page: Yaz (Mandip Gill), Ryan (Tosin Cole), the Doctor (Jodie Whittaker) and Graham (Bradley Walsh) are dressed for a posh party... but where on Earth have they landed?

Above: Jamie Magnus Stone, the director of *Skyfall* Part One.

Below: Guest star Lenny Henry as Daniel Barton.

Spyfall Part Two

The second episode of *Spyfall* resolves a major cliffhanger and continues the epic adventure. “I hope the audience will be wondering, ‘How are they going to get out of *that*?!’” says Chris Chibnall.

Preview by **EMILY COOK** and **MARCUS HEARN**

“As a kid growing up in the 1970s, part of what got me addicted to *Doctor Who* was the cliffhangers,” says writer Chris Chibnall. “They were essential to the DNA of the show. The structure of *Doctor Who* was based on a ‘tune in next week’ style of storytelling that had its roots in *Dick Barton* and *Flash Gordon*.

“That’s not the case in the same way in the modern show,” he adds. “So when you do get the chance to do a cliffhanger now, it’s really exciting.”

According to legend, in 1965 Terry Nation and Dennis Spooner would try to out-cliffhanger each other while co-writing *The Daleks’ Master Plan*. “My inner Terry Nation and Dennis Spooner were battling it out,” says Chris, laughing. “I knew where I was going with the second episode, but I hope the audience will be wondering, ‘How are they going to get out of *that*?!’

“The second episode is no less epic than the first,” he promises, “but events take a darker turn. It’s very different in mood and visual and tone. There are many matters of life and death, and there are sinister forces at work across different dimensions.”

“There are some wonderful Easter eggs and everything is perfectly intertwined in Chris’ script,” adds Jodie Whittaker. “I treat every script as a kind of toybox to jump into. Some of the toys are scary, some of them make you sad.”

In the director’s chair for this episode is Lee Haven Jones. “Lee is very in-demand,” says Chris. “This year [2019] he was nominated for a Welsh BAFTA and he was the lead director on ITV’s *The Bay*. He’s one of [producer] Nikki Wilson’s absolute favourite directors; she’s been desperate to get him onto the show.”

“I’m picking up from a *huge* cliffhanger,” says Lee. “Even though it’s the follow-up to episode one, episode two does have quite a distinct feel.”

Why bring in different directors for a two-part story? “It’s to do with which episodes we shot in South Africa,” Chris explains.

“The second part of *Spyfall* has very different locations to the first, so we divided up the [recording] blocks accordingly. It was a logistical thing, but it had a great aesthetic knock-on.

“As well as having a different mood, episode two also has a really different visual palette. For episode one everyone was out in the sunshine in South Africa. For episode two there were night shoots in the cold, the wind and the rain.”

“We were recording all over South Wales,” recalls Lee. “We were in Cardiff Bay and at Howell’s School [in Llandaff]. We were also at Tredegar House in Newport, so we were all over the place.”

Spyfall isn’t the only two-part story we’ll see in 2020. “A two-part story gives you a greater scale of storytelling, both geographically and emotionally,” says Chris. “This was something I’d been really looking forward to doing, because it means you can go deeper into characters, have more expansive plots, and you can travel greater distances in both space and time. This two-parter also sows some of the seeds for the series that’s ahead of us.”

Lee also directed episode three, but says even he isn’t fully aware of what the rest of the series has in store. “I will definitely be sitting down and tuning in. It’ll be fun to see how it all shapes up.”

As for future adventures, “I think the season as a whole is like one massive cliffhanger,” says Mandip Gill. “It’s going to raise a lot of questions. People are going to question what they know and what they’ve learnt. Each character starts questioning things about themselves.”

“There’s absolute character development in this series,” agrees Jodie. “The thing that makes this job for me is that we have this wonderful off-screen friendship. The love and support we have for each other comes across in the scenes. If one of the characters is in danger, or if there’s a fear that someone hasn’t made it, then we can draw on a genuine sense of fear or loss. And in the lighter scenes I think it helps that we genuinely find each other funny. That chemistry’s priceless because it keeps everybody’s energy up and it helps to create an on-screen dynamic that’s very real.”

Jodie hints that over the coming episodes her Doctor will be tested in new ways. “I try not to limit myself to what I’ve done before,” she says. “This role enables me to delve into different parts and the writing gives me opportunities to go on journeys that might show us a completely different side to the Doctor.” **DWM**

> **“There are sinister forces at work across different dimensions.”** CHRIS CHIBNALL

Left inset: The Daleks surround the TARDIS in the cliffhanger to *Day of Armageddon* by Terry Nation, the second episode of *The Daleks’ Master Plan* (1965-66); and Steven and the Doctor prepare for a dangerous journey in the cliffhanger to *Escape Switch* by Dennis Spooner, the tenth episode of the story.

Opposite page above left: Morven Christie as DS Lisa Armstrong in *The Bay*. The lead director on the series was Lee Haven Jones, who has directed *Skyfall* Part Two.

Photo © ITV Studios Global Entertainment.

Opposite page above right: Lee Haven Jones on the TARDIS set.

Right: Team TARDIS, ready for new adventures in 2020.

Tosin Cole

OUT OF THE TARDIS

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection…

Interview by **EMILY COOK**

POLICE PUBLIC CALL BOX

Right: Tosin Cole prepares to lift the lid on **DWM**'s TARDIS tin.

Much to his surprise, Tosin Cole is "taking a back seat" on the set of *Doctor Who*.

"I thought it was gonna be me leading the banter," Tosin tells us, "but I've got to give the crown to Bradley [Walsh]. You just can't keep up with the guy! He's got gags upon gags and he's such a prankster. But everyone's chipping in; we're all bantering, like a little family. I wind up Bradley whenever I can. Mandip [Gill], I flick her hair. And I throw hand warmers at Jodie [Whittaker]'s head.

"I'm actually still quite childish," Tosin admits with a mischievous smile. The Fourth Doctor once said there was no point being grown up if you can't be childish sometimes. "Yeah," says Tosin. "*He* knows! I will *always* throw a hand warmer at your head."

In 2018 Ryan Sinclair was a new recruit to Team TARDIS. According to Tosin, his character is "bringing a bit of flavour into the squad. He's young, he's fresh, he's urban. Ryan would probably be my little cousin. I can relate to him in many different ways: I'm a bit cheeky, I like a bit of banter, sometimes I don't say the smartest thing in the room." But that's where the similarities end.

"Ryan can't play sports because of his dyspraxia but I do like playing sports, especially basketball – that's my sport. And seeing aliens... Ryan's got that by a mile. I don't relate to that at *all*. Obviously."

Tosin describes himself as "a proper London boy. I like walking. I like taking the tube. I just like being normal." Is that tricky now

Far left: Reggie Yates (top right as Leo Jones) with his on-screen *Doctor Who* family – Tish (played by Gugu Mbatha-Raw), Francine (Adjoa Andoh) and Martha (Freema Agyeman) – and the Doctor (David Tennant) in *The Lazarus Experiment* (2007).

Left: Tosin's friends Letitia Wright (Anahson) and Joivan Wade (Rigsy) in 2015's *Face the Raven.*

he's a *Doctor Who* regular? "Obviously the more successful you want to be in this field… it's a gift and a curse, innit? I've just got to bite the bullet and embrace it, man."

On hand to help Tosin embrace his new-found *Doctor Who* fame is a host of *Who* alumni. "I spoke to Noel Clarke [who played Rose's boyfriend Mickey Smith] and Reggie Yates [Martha's brother Leo Jones], who's a friend of mine. He was like, 'Bro, I still get recognised for it and I only did one or two episodes – and you're one of the companions!' I've spoken to some of my other actor friends who've been in it too, like Joivan Wade [Rigsy in 2014's *Flatline* and 2015's *Face the Raven*] and Letitia Wright [Anahson in *Face the Raven*].

> **"I was so chilled and relaxed at the audition you would have thought I didn't care."**

"My family, though – they don't get it," Tosin says with a laugh. "My dad was like, 'What's *Doctor Who*?' And I was like, 'Bro, you should know. It's been going for years!'"

Tosin did have some prior awareness of *Doctor Who* before becoming a series regular. "I'd watched one or two episodes with David Tennant in. Was there one with scary angels that move?" The 2007 episode *Blink*? "Yeah! That was creepy. It really made me jump. So yeah, I know the basis of the show and I did a bit of research, but I'm not an encyclopaedia for *Doctor Who.* Don't judge me! I think it actually helps coming fresh to it. I want to add *my* new energy to it; I don't want to recreate what someone else has done before me."

Alongside his fresh perspective, Tosin brings a laid-back approach to his work. "I was so chilled and relaxed at the audition [for *Doctor Who*], you'd have thought I didn't care. But that's the best approach for me nowadays. In the past I've had big auditions for films I've really wanted. If you're too overwhelmed by the opportunity it might throw you off because you're so anxious to get it right. Me being really chilled is just me being comfortable with who I am and confident in what I can do."

Now it's time for Tosin's latest challenge. He shakes the contents of the TARDIS tin and dives in for the first question…

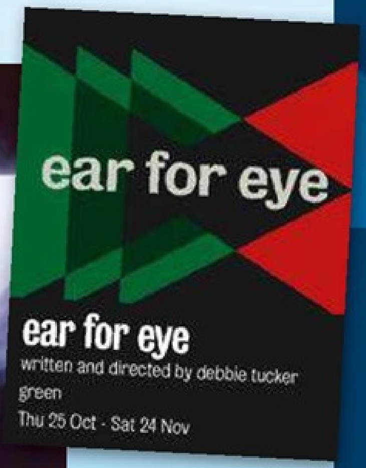
How often do you have your hair cut?
For this show, every week. But if I'm not working, I'd say every two weeks. ***What's the longest your hair has ever been?*** About here. [He points to just above the bottom of his chin.] Afro. It took about a couple of months to grow.

Which day of your life would you most like to relive?
My younger secondary school days. Just a good school day with the lads, full of laughs and proper banter.

Who was your first best friend?
I remember making a friend on my first day at secondary school. The story is this: there was this guy named Justin. He said, "What's your name?" I said, "Tosin. What's *your* name?" "Justin." And we were like, "OK cool. I guess we're friends now." And that was it. Simpler times, man. It's weird, though, because I never really used to hang around with people my age. I'd always hang around with the older lot. Even now to this day. Obviously I've got mates my own age, but I'm usually with someone a bit older. ***Have any old friends got back in touch since you've been in* Doctor Who?** Not really, because I'm not accessible like that. I don't live like I'm an actor. I try to live like I'm normal. Compared to most of my friends, who showcase what they do on social media, I don't over-promote things. I don't say, "Look, I'm doing this job." I'm quite laid-back. It's just the way I am.

Have you ever written a letter of complaint?
No, I don't think I have. It would just feel like I'm grassing, so I don't complain.

What's the trickiest play or film you've ever been involved in?
I did a play called *ear for eye*. That was probably the trickiest because of the dialogue. The lines were quite rapid and everything had to →



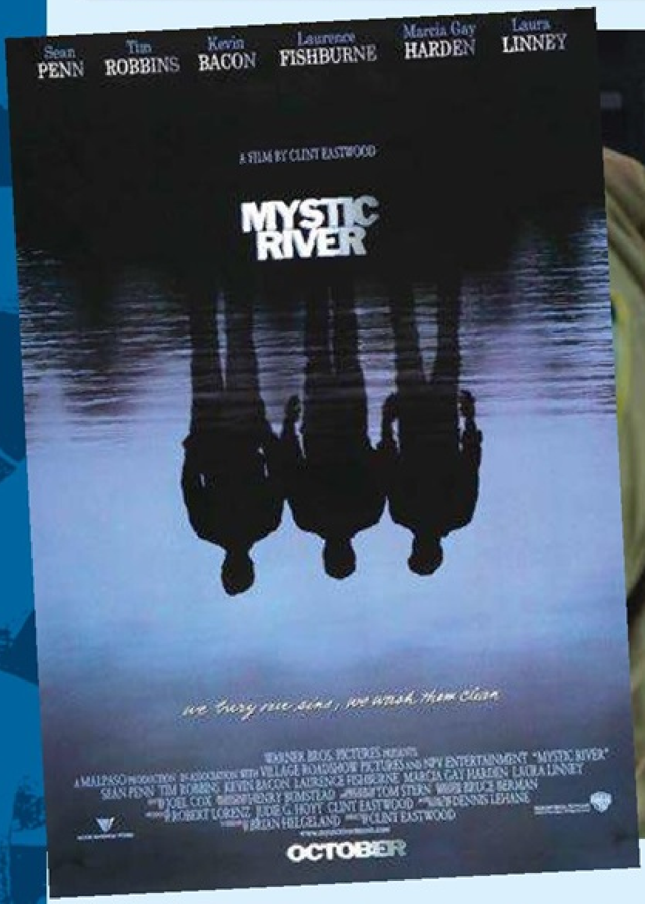
ear for eye

ear for eye
written and directed by debbie tucker green
Thu 25 Oct - Sat 24 Nov

Far left: A Weeping Angel in the 2007 episode *Blink*.

Left: A scene from *ear for eye* and publicity material for the stage play.

Photo © Stephen Cummiskey.



→ have a certain rhythm to it. ***Do you prefer theatre or TV?*** It depends. I like to dibble and dabble, do different stuff. As long as the story's good! ***What's the trickiest thing about working on* Doctor Who?** Reacting to aliens. Normally, I've been in more dramatic stuff where you're just interacting with other actors, real people. But now I'm working with aliens and looking at things that are meant to be there, but ain't there… but they're *gonna* be there. It's a different process, but practice makes perfect. ***How do you practise?*** I'm weird: I've been in the mirror for so many hours trying different reaction faces because I don't want to have the same reaction to everything. You can get in the habit of just doing your go-to face so it's about finding variety and different levels to react to things. [Tosin demonstrates two different shocked faces.] ***What's your scared face?*** Listen, I'm a man's man. I try to pretend I'm not scared, so people don't see that face too often. But it's fun reacting. Getting chased by aliens is like being a kid again – really using your imagination like you used to do in primary school, pretending you're Spider-Man in the playground. It's basically the same thing but with cameras there.

Is Elvis still alive?
He was at one point.

Do you remember your first kiss?
I was pretty young. ***How young?*** I'd say five or six. ***And you had a girlfriend?*** Yeah. I think she was older than me as well. ***Seven?*** [Laughs.] Yeah. She wanted a younger man. I can't remember how long she was my girlfriend for, but I can remember that I was living in America and it was Halloween. I remember I was wearing a Spider-Man costume – I had the mask and everything – and she kissed me in front of all my boys. I was proper excited.

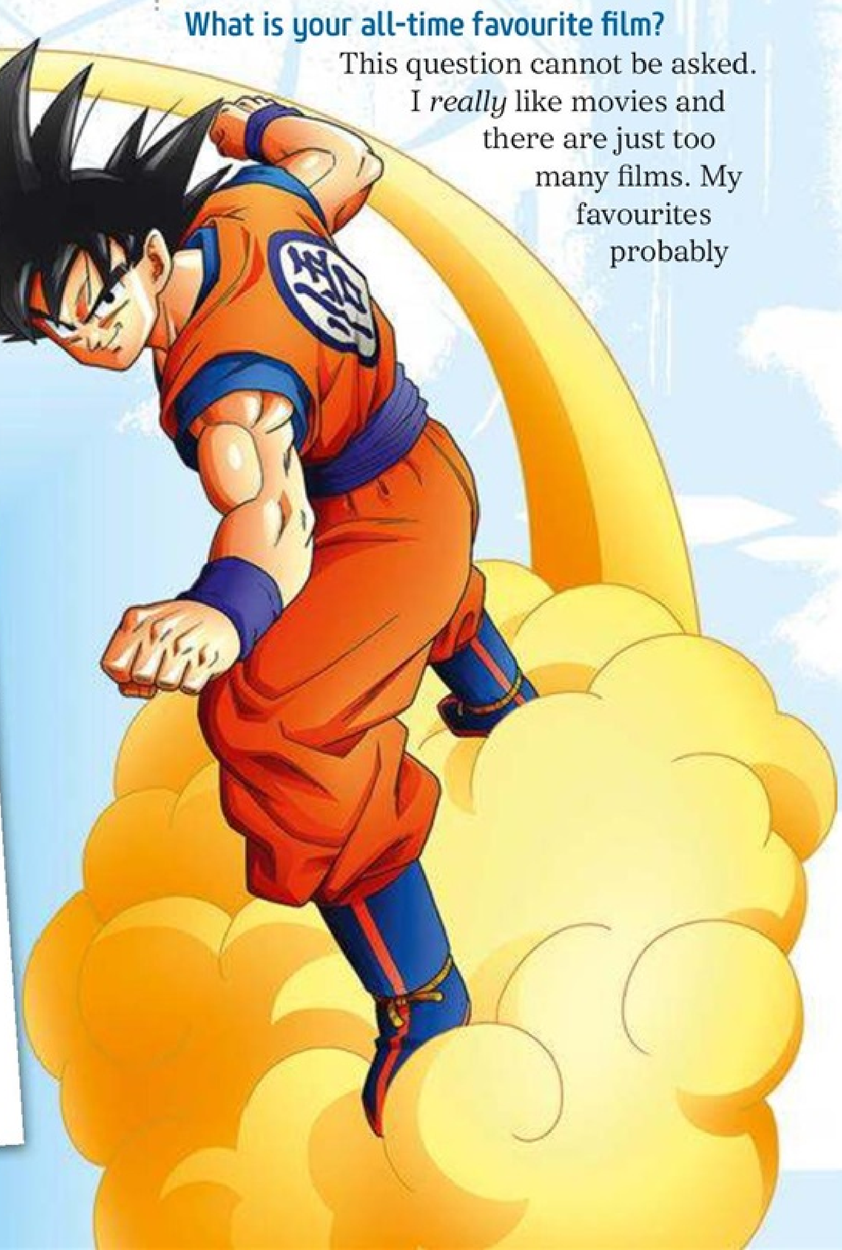
What do you see: a glass half-full or a glass half-empty?
I'm going to say 50-50. Bit of both. Depends how you look at it and if it's a good day or not. ***What is it today?*** 50-50.

What is your worst habit?
I'd say my potty mouth. ***Do people tell you off for that?*** Yeah. Every time I'm in the car with my cousin and his son, he'll have to remind me that his son's in the car.

When was the last time you went too far?
All the time.

Do you have a childhood hero?
Hmm… ***Spider-Man? You dressed up as him at Halloween?*** Nah, Spider-Man wasn't my hero back then – I think that costume was all my mum could get! It'd be a cartoon character, I think. Probably [a character from] *Dragon Ball Z*.

What is your all-time favourite film?
This question cannot be asked. I *really* like movies and there are just too many films. My favourites probably



Top left: *Mystic River* (2003) is one of Tosin's favourite films.

Top right: Jake Gyllenhaal as David Jordan in *Life* (2017).

Above inset: Elvis Presley, who died in August 1977.

Far right: Goku, the hero of the *Dragon Ball* manga series.

change every two to three years. *What are your top five at the moment?* [Long pause.] It's tough. I think *Mystic River* has to be in my top five. *Life* is one of my favourites and so is *Training Day*. *La Haine* and *Superbad*. *Paid in Full* is probably up there too. *This list could go on…* It could, man.

What's the best joke you know?

I don't have any. When I'm funny it just happens in the moment. I might say something funny, but I ain't got no jokes.

> **"Sometimes I might look at a tree and feel inspired."**

Bradley tells funny jokes, but then he's a comedian. Well, he's lots of things but a comedian is one of his traits. *He's a musician too. We've heard that he sings on set…* Yeah, there's a lot of singing, especially when we're freezing cold, and as the most vocal of the bunch Bradley is the lead singer. *Do you sing too?* Ah, you know, I dabble. I'm a man of many talents. *Will there be a Graham and Ryan duet any time soon?* Bradley's not really one for duets. He only did duets with Sharon [D Clarke, who played Grace], because he's scared I might outshine him.

Would you get in a driverless car?

Not for now. Maybe in the next 20 or 30 years when they've perfected the technology. Or maybe if the car was on a long straight road. But that's still a bit risky.

Which body part would you most like to change?

My pinky toe. *What's wrong with it?* It just does its own thing. Everything else is kind of normal and then my pinky toe… it's just a bit too… chubby. *Chubby?!* [Laughs.] Yeah, it looks like it's got extra popcorn on it or something.

Who is your guru?

I'm so laid-back that things change all the time with me, so I'd just say life in general. *What do you mean by that?* Well, sometimes I'm inspired by one person and sometimes it's things that happen. *Is anyone – or anything – in particular inspiring you at the moment?* No. I suppose I'm more inspired by whole groups of people. Like now, when I look at my peers that I grew up with, I see what everyone's doing and I think *that's* inspiring, to know everyone's working towards something. But my inspirations change. Sometimes I might look at a tree and feel inspired.

Like, "Ah that tree's been around for years, it gives us oxygen…" [Tosin trails off then laughs.] Ha! What *am* I on about?

What are you watching on Netflix at the moment?

I'm watching *Ozark*. The second season is amazing. I finished the second-to-last episode last night.

What is the king of cheeses?

I'm not really a big cheese fanatic. All I know is cheddar cheese, mozzarella, parmesan. I don't know how people do that crackers and cheese and wine thing for dessert. That's weird. Whereas cheesecake, or cheeseburger… do you know what I'm saying?

If you could travel back in time and offer your younger self some advice, what would it be?

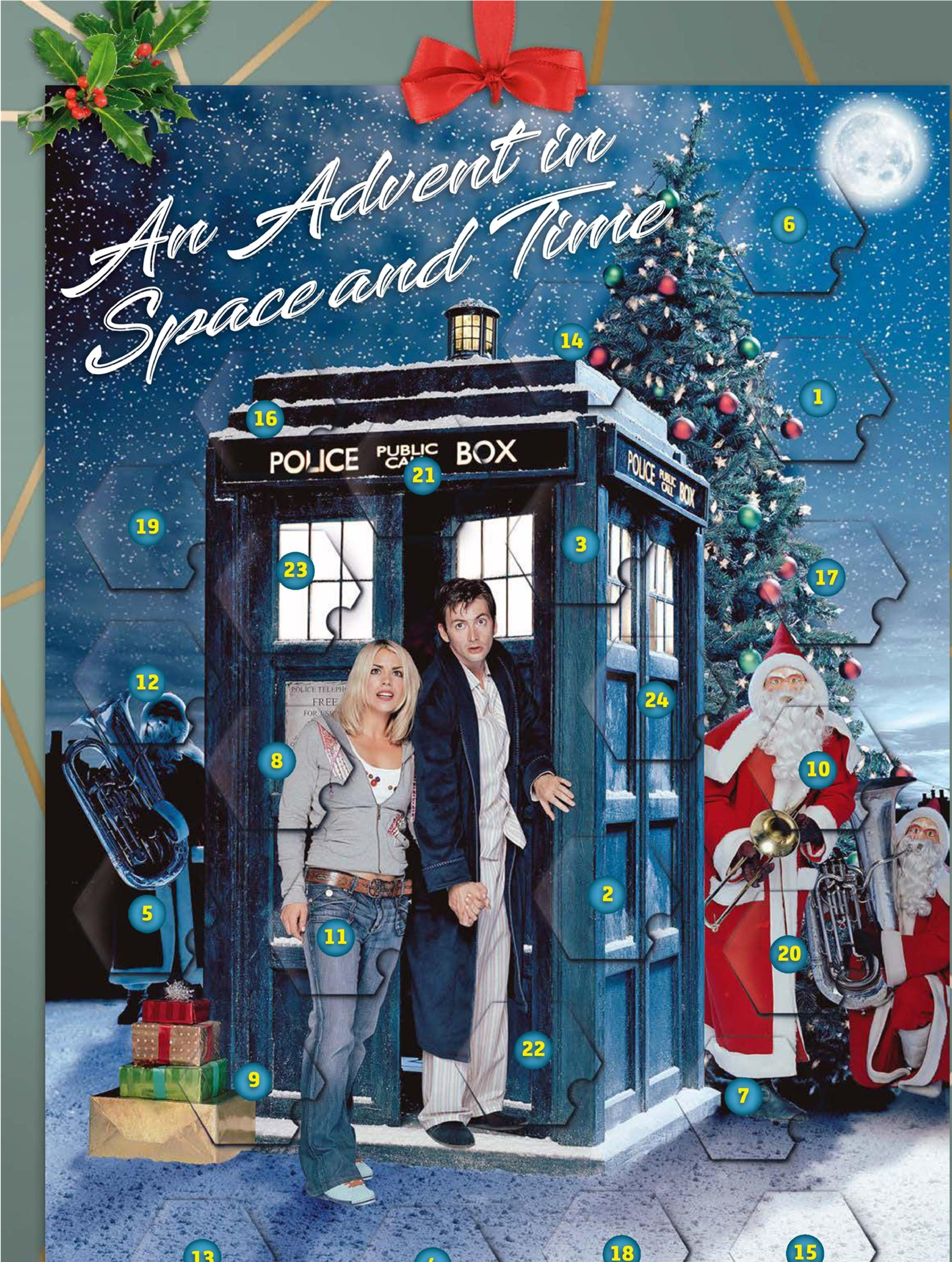
I'd try to encourage my younger self. Sometimes I used to doubt myself in certain things. Sometimes I might have let opportunities slip away. So I'd say that I should run with my instincts more. I'd tell myself that I *am* the man, even when I thought I wasn't. **DWM**

Top right: Netflix series *Ozark* (2017-) stars Laura Linney and Jason Bateman as Wendy and Martin Byrde.

Inset above left: "Sometimes I might look at a tree and feel inspired," says Tosin.

Tosin Cole photos © Marcus Hearn.

An Advent in Space and Time



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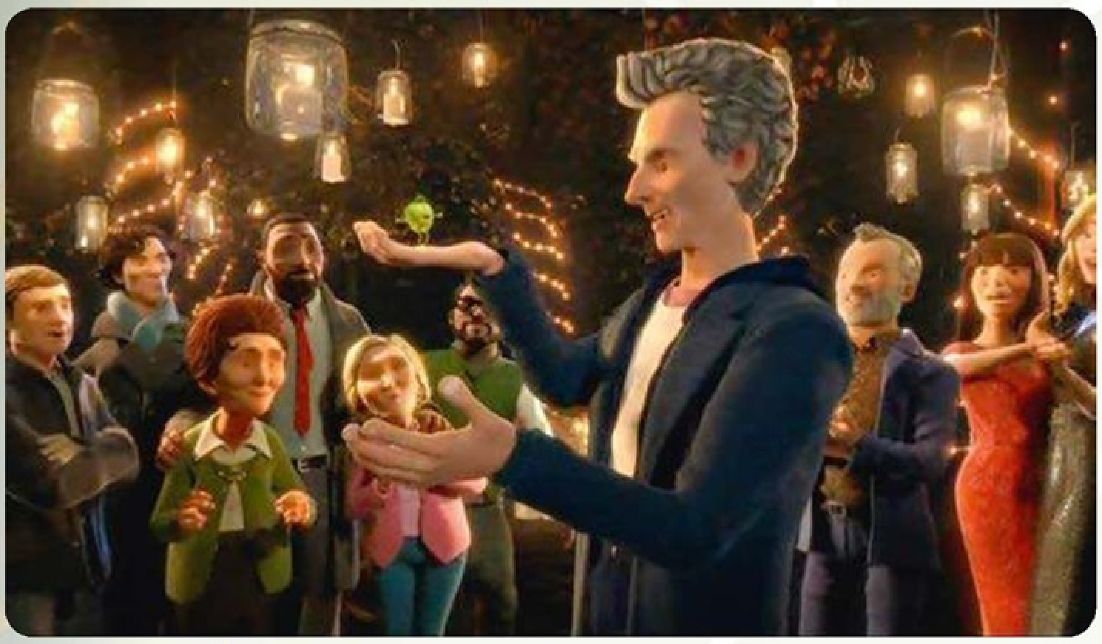
The Time Lord technology of the TARDIS allows it to traverse more than just time, space and dimensions. It can also cross television and radio genres, materialising at any point in the schedules as a fixture of festive family fun...

Feature by **ANDREW PIXLEY**



As the festive season approaches, *Doctor Who* is often peppered through popular programming. Tuning our time-and-space visualiser across six decades of seasonal silliness reveals how the TARDIS has criss-crossed Christmas television and radio. There's a highlight for each of the December dates leading up to the big day...

1 December

2015 "There once was a sprout who loved to give/Looking for friends to spend Christmas with," intones Peter Capaldi as the festive schedule gets underway with the animation *Sprout Boy*. Ignored by baker, toymaker and woodcutter, the unloved Brussels sprout is discovered by a cartoon incarnation of the Twelfth Doctor and invited to a tableful of Christmas chums, ranging from veteran cook Mary Berry to non-nonsense cop John Luther. Pulling a cracker with Dot Cotton of *EastEnders*, the Doctor adds: "Together as one is what it's about/And at Christmas, *everyone* loves a sprout!" The message is clear: "For Christmas together... BBC One!"

2 December

2005 "SOMETHING'S COMING...>" declares a blinking on-screen cursor, with not even a programme title needed for this BBC One teaser. A Christmas tree comes to life, first with festive lights and then by contra-rotating the lower two levels of its sharp, needle-covered limbs at increasingly dangerous speed. On the soundtrack, the menace is underlined as *Jingle Bells* segues into Murray Gold's arrangement of Ron Grainer's famous theme, prefiguring one of the menaces soon to face a newly regenerated Doctor in *The Christmas Invasion*.

3 December

1980 "Today the friendly old Pebble Mill lobby is suddenly filled with menace," explains presenter Donny MacLeod as he's stalked by a battered blue Dalek but moments later rescued by the TARDIS, piloted by Doctor-in-waiting Peter Davison. Guesting on BBC1's live lunchtime magazine from the BBC's Birmingham studios, the actor is ostensibly promoting his new sitcom *Sink or Swim*. He spends much of his time instead debating viewers' ideas on how to portray the Time Lord... including dressing as a waiter with a sailor-suited chimpanzee as a companion. Peter promises to take note of all the suggestions and says he'll "put them on the producer's desk tomorrow morning".

4 December

2009 *Doctor Who* is so big this Christmas that it merits its own festive channel ident. Trudging through sparkling, ankle-deep snow in a pine forest, the Tenth Doctor discovers that the TARDIS is buried almost up to its windows in a snow drift, close to which a couple of reindeer are loitering. An idea forms and an eyebrow arches... Moments later sleigh bells jingle, a sextet of caribou pull the police box clear, the Doctor tugs at their reins and his vessel sweeps across the treetops, looping the loop. The ensuing circle reassures viewers that they're tuned to BBC One.

5 December

2018 "I'm still in the process and in the midst so I can't really get an outside perspective," admits Mandip Gill of her role as Yasmin Khan when she joins Harpz Kaur on the BBC Asian Network's *Breakfast Show*. Before playing Harpz' 'Quiz with All the Rules', Mandip discusses the TARDIS' arrival during the partition of India in the recent *Demons of the Punjab*: "I just thought, 'This is so exciting because they're going to have this massive story about history – but how are they going to incorporate aliens?'" →

BBC RADIO
two

Opposite page: Rose (Billie Piper) and the Doctor (David Tennant) in a publicity photo for *The Christmas Invasion* (2005).

Above left and top: An animated Twelfth Doctor meets Sprout Boy in 2015.

Above right: The Doctor aboard an improvised sleigh in a BBC One channel ident from 2009.

Left: Donny MacLeod interviews Peter Davison on *Pebble Mill at One* in 1980.

Below left: A spinning tree teases *The Christmas Invasion* in 2005.

Below right: Mandip Gill and presenter Harpz Kaur on BBC Asian Network's *Breakfast Show* in 2018.

Above and right: Mrs Brown (Brendan O'Carroll) and the Doctor (Matt Smith) on BBC One's *It's Showtime* promotion in 2012.

Above centre and bottom left: Jodie Whittaker joins Jamie Oliver and Jimmy Doherty for a spot of cooking on Southend Pier in *Jamie and Jimmy's Friday Night Feast* in 2018.

Right: Tim (Tim Brooke-Taylor) and Bill (Bill Oddie) see the TARDIS in *The Goodies* in 1973.

Bottom centre: A Dalek meets *Blue Peter* presenters Konnie Huq, Matt Baker and Liz Barker in 2005...

Top right: ... and David Tennant talks to *Blue Peter* presenter Gethin Jones.

Far right: The design for the fancy dress costume worn by Tegan in *Black Orchid* (1982).

Bottom right: Richard Lightbody interviews Tom Baker in Derry in 1978.

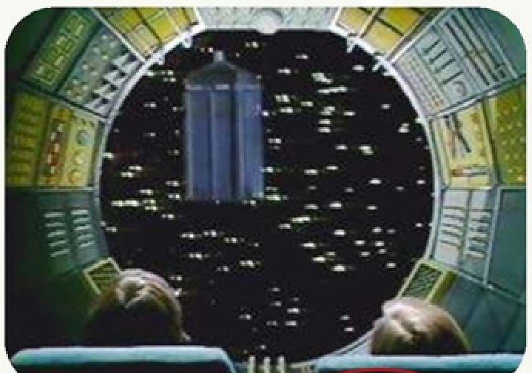
→ 6 December

2012 "This dressing room better be bigger than it looks," declares party-hatted matriarch Agnes Brown (of the sitcom *Mrs Brown's Boys*) as she peers inside the police box parked in a chaotic television studio. "No! Don't go in..." calls out harassed Christmas producer-cum-comedian Rob Brydon, but too late – the TARDIS fades out of existence. Rob is then whisked off to supervise cycling *Call the Midwife* nuns and Pudsey the dancing dog in the first instalment of BBC One's *It's Showtime* promotion. In the next episode, an amorous Miranda Hart will pursue Matt Smith's Victorian Doctor with a sprig of mistletoe...

7 December

2018 "At the end of Southend pier, we've got a Doctor in the house," explains chef Jamie Oliver when Channel 4's *Jamie and Jimmy's Friday Night Feast* returns after an ad break. "We're taking Jodie Whittaker back in time and recreating a dish she first tasted in Thailand 17 years ago." The new Doctor's culinary skills are put to the test as she prepares Jodie's Massaman Curry – with salad – for her old friend Emma and other café patrons. "I'm not a very confident cook," warns Jodie, but she seems to know what she's doing with yardlong beans and bok choy.

8 December



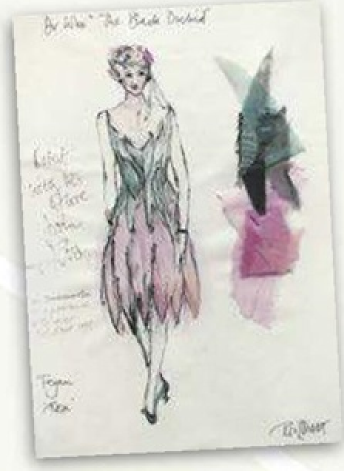
1973 In BBC2's anarchic sitcom *The Goodies*, Tim Brooke-Taylor and Bill Oddie become two terrified astronauts when forced aboard Graeme Garden's NASA-style Moon mission to rescue a pair of missing astrobunnies. When Bill shrieks that he wants to go home, Tim suggests calling the fire brigade to get them down and says he'll "pop out to the telephone box". "What telephone box?" asks his incredulous colleague as they stare at the endless starscape. "That one out there," replies Tim as a familiar space/time vessel glides past...

9 December

2005 "HE-LLO AND WEL-COME TO FRI-DAY'S *BLUE PETER*," intones a Dalek, prowling the set of BBC One's long-running children's programme. Then, presenter Gethin Jones attempts to get David Tennant to discuss *The Christmas Invasion* in the star's trailer. "It's a big secret," he hedges. "You've got to wait for Christmas Day." After a sneak preview of the TARDIS smashing into the Powell Estate, Konnie Huq launches a competition to win a *Doctor Who* DVD box set. "AND IF YOU GET THE AN-SWER WRONG, YOU WILL BE EX-TER-MIN-ATED," grates the studio guest. "Oh no, you won't," Konnie assures viewers. "I RE-FUSE TO GET IN-VOLVED IN A STU-PID EARTH-LING PAN-TO ROU-TINE," fumes the metallic monster...

10 December

1980 "This book contains designers' original drawings of dresses from the 1920s, and they were used recently in the making of the new *Doctor Who* series," explains Sarah Greene on (again) *Blue Peter*. This edition uses Christmas shows and pantos as an excuse for a pre-filmed visit to Bermans & Nathans, the London company with the world's largest collection of film and stage costumes for hire. And this is – in turn – an excuse for a pre-filmed preview of *Black Orchid*, a TARDIS trip not due to land on BBC1 for another three months, premiered via an excerpt in which "Nobody knows who's who as it's a masked fancy dress ball."



11 December

1978 "Where's the TARDIS heading to next?" asks BBC Northern Ireland's Richard Lightbody, attempting to grab a word with Tom Baker. In his capacity as the current Doctor, Tom has just turned on the

16 December

2009 "Let's get on with the quiz before I fall back through a wormhole in time and space and turn back into Sylvester McCoy," urges David Tennant as guest host of BBC Two's *Never Mind the Buzzcocks*.

Joining team captain Noel Fielding is Catherine Tate (alias Donna Noble) and jazz pianist Jamie Cullum, while opposing them is Phill Jupitus accompanied by Radio 1 DJ Jo Whiley and Donna's grandad, comedy legend Bernard Cribbins. The guests are tested on musical matters ranging from McFly ("what happened when Busted died and regenerated") to Kate Bush ("the only known sound in the universe that repels Cybermen"). During the intro round, an Ood emerges from the TARDIS to help Jo recognise Yazoo's 1982 hit *Don't Go*, while a Dalek joins an identity parade that includes John B Sparks of pub rockers Dr Feelgood.

In one of the best *Doctor Who*-stylings ever applied to another series, Catherine demonstrates joyous ignorance of both music and her BBC science-fiction series.

"I didn't even know he wasn't called Doctor Who," Catherine tells David. "I thought that was his name. I thought you were Mr Who, who was a doctor."

"I did an interview for a [Salvador] Dalí documentary today, and it wasn't half as weird as this," says Noel, after Catherine explains that the lyrics to Kate Bush's 1978 smash *Wuthering Heights* were *not* in fact in Emily Brontë's 1847 novel.

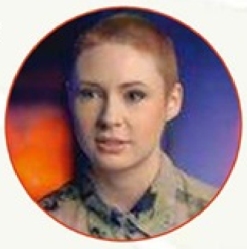
Christmas lights in the city of Derry. "Do you know, I don't know," says Tom, as he's mobbed by fans. "I never know you see. I work on four or six scripts at a time – I don't know where I'm going at all." Tom juggles pens, photographs and personable banter for the cameras of *Scene Around Six* while affirming: "I'm impressed by the people of Derry."

12 December

1981 "The problem is quite specific. I'm just what the Doctor ordered!" declares a familiar metal dog, who's part of a "galactic guest star" line-up on BBC1's Saturday-night game show *Larry Grayson's Generation Game*. The Doctor's former travelling companion K9 – as correctly identified by both sets of contestants – attempts to plug his forthcoming show *K9 and Company*, while the *Generation Game* compere responds without a trace of enthusiasm: "I can hardly wait." After that, another mystery monster – actually a 1960s-70s hybrid Cyberman with a 1980s voice – informs the bemused Larry that its mission is to dominate the universe. "We destroy anyone who gets in the way!" the cyborg adds, pointing at the hapless host.

13 December

2014 "Probably the best-loved time machine in all science fiction," declares historian Dominic Sandbrook, standing on what he calls the "sacred ground" of the original TARDIS control room in the BBC Two documentary series *Tomorrow's Worlds*. Subtitled 'The Unearthly History of Science Fiction', the edition called *Time* features enthusiastic comments on the TARDIS from former Doctor David Tennant, erstwhile companion Karen Gillan (alias Amy Pond) and series writer Neil Gaiman, with then-current showrunner Steven Moffat emphasising: "What makes the Doctor unique as a time traveller is that he is the *only* time traveller I can think of who actually *lives* in a time machine... It's his home."



14 December

2008 "You're appearing in the Christmas *Doctor Who* as a kind of future Doctor Who, which has got everyone saying that you *are* going to be the next Doctor Who," says presenter Andrew Marr, going for the world record in saying 'Doctor Who' in one sentence during BBC One's *The Andrew Marr Show*. His guest is actor David Morrissey, soon to be seen in *The Next Doctor* and hotly tipped to succeed David Tennant. "I can't obviously reveal too much because it is the Christmas Day show," says David M. "It was a great job to do." "Was? Past tense?" asks the host, seizing on his guest's grammar. "*That* particular episode was a great show to do," backtracks David...

15 December

2009 "I certainly had a very good time, I certainly enjoyed myself and was very proud of it," comments departing Doctor David Tennant on the set of *St Trinian's 2: The Legend of Fritton's Gold*, recalling his Time Lord tenure for *Blue Peter* presenter Joel Defries. Before a preview of *The End of Time*, David warns: "The final stories which you'll see at Christmas time are a bit of a tear-jerker." To honour the inspiration he's offered to young actors in his role as the Doctor, the star is awarded the prestigious gold *Blue Peter* badge: "I'm very honoured. Thank you, *Blue Peter*." →

Above: David Tennant hosts a *Doctor Who*-themed episode of *Never Mind the Buzzcocks* in 2009. An Ood and a Dalek appear on the show, whose team members comprise Jo Whiley, Phill Jupitus and Bernard Cribbins, and Jamie Cullum, Noel Fielding and Catherine Tate.

Far left: Isla St Clair and Larry Grayson on *Larry Grayson's Generation Game*.

Left: David Tennant, Karen Gillan, Neil Gaiman and Steven Moffat appeared on *Tomorrow's Worlds*, presented by Dominic Sandbrook in 2014.

Above left: Andrew Marr interviews David Morrissey on *The Andrew Marr Show* in 2008.

Below: A gold *Blue Peter* badge.

Top left and above: Alan Titchmarsh interviews Katherine Jenkins on a 2010 edition of *The Alan Titchmarsh Show*.

Above right: Eamonn Holmes interviews Sylvester McCoy on *Open Air* in 1989.

Below inset and bottom left: Colin Baker and Ray Reardon on *Tomorrow's World Christmas Quiz* in 1986.

Below centre: A 2010 edition of *Celebrity Eggheads* featuring Colin Baker, Louise Jameson, John Leeson, Katy Manning and Frazer Hines.

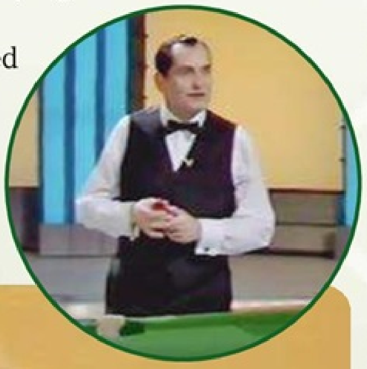
Far right: Peter Davison and Sandra Dickinson promote *Cinderella* on *Russell Harty's Christmas Party* in 1982.

→17 December

2010 "I thought, 'Wouldn't it be amazing if I could tell my grandchildren that one day I was in *Doctor Who*,'" bubbles mezzo-soprano Katherine Jenkins as she promotes her tuneful turn as Abigail in *A Christmas Carol* on ITV1's *The Alan Titchmarsh Show*. After a live performance of *In the Bleak Midwinter* (anticipating her similar rendition in the forthcoming festive *Doctor Who* episode), the singer explains: "I had never had any acting experience before… I loved it. I was so nervous of doing it."

18 December

1986 "I was on the 50,000th edition when the TARDIS prototype was shown," recalls the Sixth Doctor (alias Colin Baker), captaining the "expert panel" of the *Tomorrow's World Christmas Quiz*, a festive edition of BBC1's long-running science show. Guessing the purpose of a series of new inventions, Colin believed that a triangular torch item could be "a device for looking at the small print in a BBC contract"… possibly with reference to his unexpected departure from *Doctor Who*. The mystery object was in fact a snooker-playing aid, as demonstrated by world snooker champion Ray Reardon.



19 December

1989 Eamonn Holmes, the host of BBC1's *Open Air*, is questioning a group of children from Our Lady's Primary School, Whaley Bridge. "What do you think of *Doctor Who*?" he asks. "Brilllllllll!" chorus the Nativity-performing youngsters in response. Promoting his appearance in *Aladdin* at the Manchester Palace Theatre, Sylvester McCoy says of *Doctor Who*: "They will bring it back in 1991… supposedly… hopefully… who knows… I don't know what happens at the BBC. I try to find out by talking to the man who cleans the toilets on the sixth floor of the Executive Suite, but he's on holiday at the moment."

20 December

2010 "Materialising on planet Egghead today are 'Behind the Sofa'," declares Dermot Murnaghan, host of BBC Two's quiz show *Celebrity Eggheads* as he introduces guest challengers Colin Baker (the Sixth Doctor), Frazer Hines (Jamie), Louise Jameson (Leela), John Leeson (K9) and Katy Manning (Jo). Up against some of the country's top quiz champions – the titular Eggheads – the time travellers could be facing "their most dangerous adventure to date" in a quest to win £1,000 for their chosen charities. Can Frazer remember what sort of hat was worn by 1970s TV detective Kojak?

21 December

1982 "Where there's a doctor, there's a Who," trills actress Sandra Dickinson (alias the Fairy Godmother). "Ouch!" exclaims her husband, Peter Davison (aka Buttons), as he joins in a customised version of the 1935 melody *Where There's You There's Me*. The song forms part of a promotion for the *Doctor Who*-themed production of *Cinderella* about to open at the Assembly Hall in Tunbridge Wells, directed by current *Who* producer John Nathan-Turner and also featuring Anthony Ainley (between appearances as the Master). However, tonight the pair are live from London's Greenwood Theatre, and are just two of the panto-plugging personalities offering Christmas cross-talks on BBC2's *Russell Harty's Christmas Party.*

22 December

1988 "What can it be indeed? Doctor Who? Panel? Any thoughts?" asks Howard Stableford as he chairs another *Tomorrow's World Christmas Quiz* for BBC1. This time, the Doctor (played by Sylvester McCoy) arrives in the studio by TARDIS and then dismisses his transport with "Home James!" Accompanied by Cambridge zoologist Dr Nancy Lane and Jonathan Minns of the British Engineerium, the Doctor ponders the purpose of a strange object handed to him by a celebrity Santa Claus.

"It runs along, counting something dangling..." ponders the Time Lord, correctly determining the device's raison d'être. Then, Father Christmas – revealed as comedy legend Spike Milligan – demonstrates its function as a coat-hanger counter.

23 December

1966 "I'm the old Doctor Who," sings Peter Glaze. "I'm the new Who," warbles Leslie Crowther. These comedic versions of the William Hartnell and Patrick Troughton incarnations are introducing themselves to the strains of the Beach Boy's recent hit *Good Vibrations* on the Christmas edition of BBC1's children's show *Crackerjack**. The Doctor's real TV companions Polly (Anneke Wills) and Ben (Michael Craze) join in with the festive fun. The two pastiche versions of the recently regenerated Doctor feature in *Alice Through the Goggle Box*, in which the titular heroine encounters numerous small-screen favourites.

Radio Times
SEPTEMBER 25—OCTOBER 1
BBC-1
tv
BBC-2
IT'S CRACKERJACK

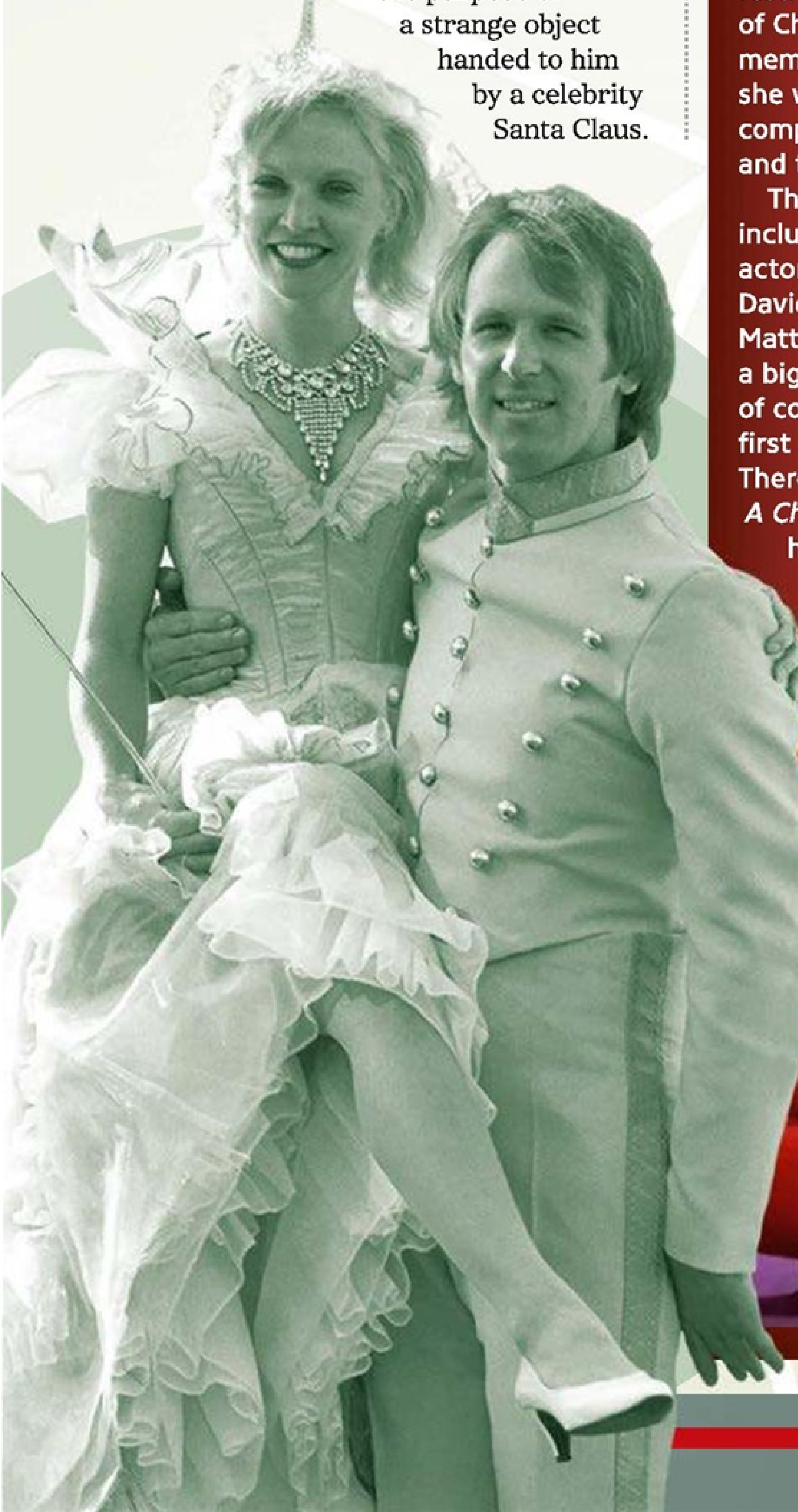
* *CRACK-ER-JACK!*

Far left and centre left: The 1988 *Tomorrow's World Christmas Quiz* featured Sylvester McCoy, Dr Nancy Lane and Jonathan Minns, with Spike Milligan as Father Christmas.

Left: Leslie Crowther and Peter Glaze on a *Radio Times* cover from 1965 promoting *Crackerjack*.

Bottom left: Sandra Dickinson and Peter Davison in *Cinderella*.

Below: In 2010, Graham Norton unveils prototypes for Amy and Eleventh Doctor figurines, and Matt Smith joins Kara Tointon, Matt Lucas and David Walliams on the sofa for *The Graham Norton Show*.



24 December

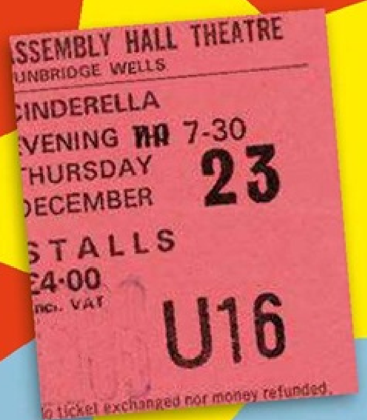
2010 "I like fish fingers and I like custard, what can go wrong?" observes the host of BBC One's *The Graham Norton Show*, sampling unconventional festive fare in the final hour of Christmas Eve. Audience member Emily claims that she would make a good companion for the Doctor, and this is her test.

The celebrity sofa includes not only comedy actors Matt Lucas and David Walliams but also Matt Smith. "Tomorrow's a big day for Matt Smith, of course," says Graham. "It's his first *Doctor Who* Christmas Special." There follows a short preview of *A Christmas Carol*. "I went for the audition having never watched an episode," admits Matt. "Then I went back and I watched all of David [Tennant]'s stuff and all of Chris [Eccleston]'s and then I went further back... and *Tomb of the Cybermen* [1967] is my favourite."

"Oh, fantastic! Patrick Troughton story – wonderful!" agrees *Doctor Who* devotee David Walliams, leaving a bewildered Graham nodding as if he *hasn't* lost control of his own show.

Christmas is also a time for presents and surprises, and from a special safety case Graham produces the forthcoming Titan Masterpiece Collection busts of the Doctor and Amy, which Matt has never seen before. "She's prettier than that," comments Graham of Karen Gillan's likeness. "Also, she's bigger than that in real life," adds David.

"Have a *very* merry Christmas everyone," says Graham to viewers preparing for the big day, while the Doctor, plus Nardole-to-be and Gibbis-in-waiting, enhance the festive mood. **DWM**


SSEMBLY HALL THEATRE
UNBRIDGE WELLS
CINDERELLA
EVENING 7-30
THURSDAY 23
DECEMBER
STALLS
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o ticket exchanged nor money refunded.

A COUPLE of CINDERS

Hello boys and girls! Did you know that the stars of *Doctor Who* appeared in pantomime back in the 1980s? Oh yes they did!

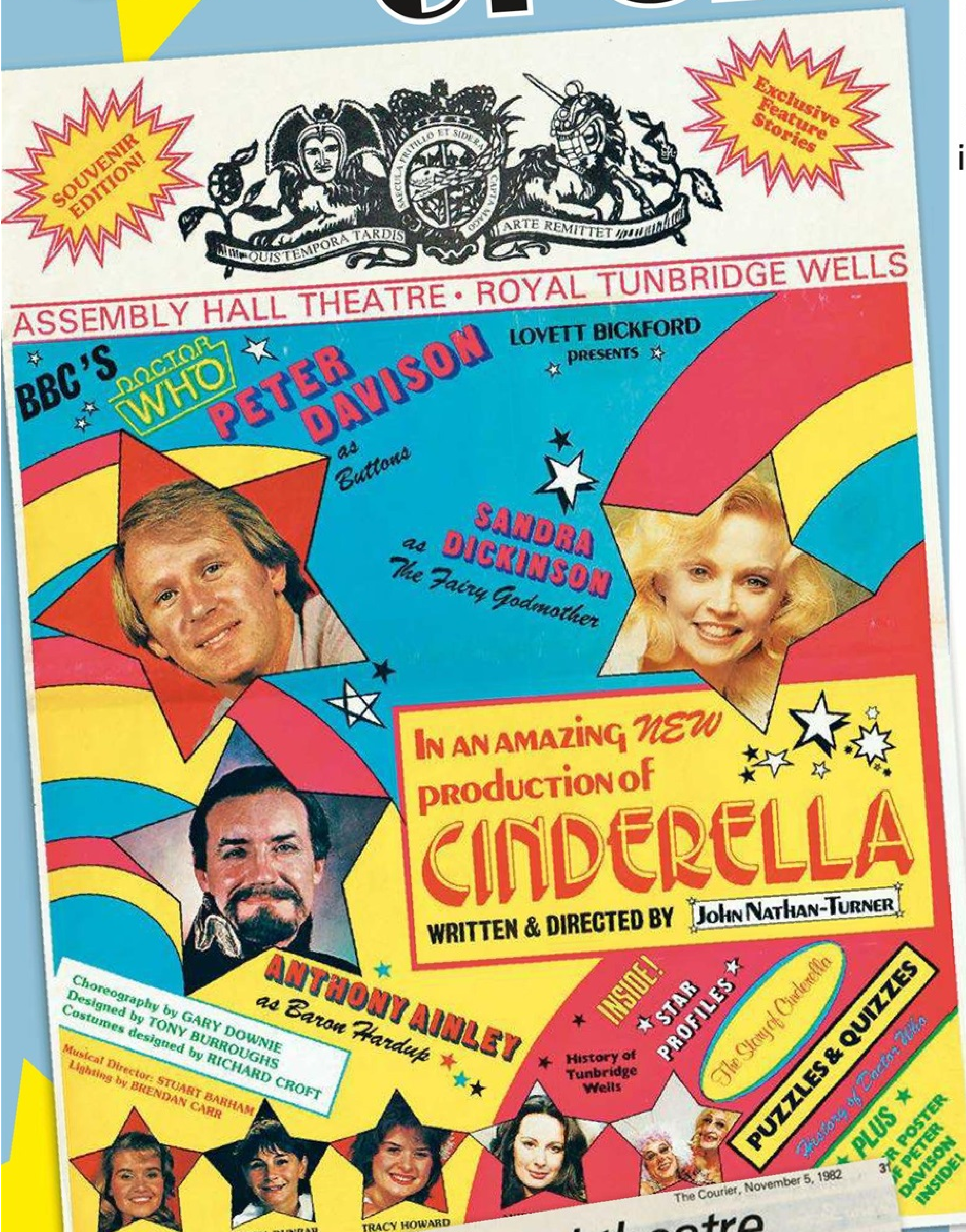
Feature by **SIMON GUERRIER**

On Saturday 5 January 1985 I was in the audience for the matinée of *Cinderella* at the Gaumont Theatre, Southampton. It was billed as a "*Doctor Who* pantomime" and Colin Baker's arrival on stage was met with a huge cheer. He was playing Buttons and threw chocolate buttons (and eggs!) into the audience. I remember the hilarious 'mistake' when Anthony Ainley – playing Baron Hardup here but better known as the Master on TV – referred to Buttons as "Doctor". After that, bad traffic on the way home meant I missed Part One of *Attack of the Cybermen*. It was an emotional day.

This *Cinderella* was written and directed by *Doctor Who*'s then producer, John Nathan-Turner, who had a long interest in pantomime. According to Richard Marson's 2013 biography, young John was taken to the panto every Boxing Day and at school put on a show of his own called *Cinder's Fella*. His first full job in the theatre was on a production of *Puss in Boots* starring Des O'Connor. While working on the BBC drama *The Pallisers*, John also wrote and directed a version of *Cinderella* for charity. The single performance took place at the Theatre Royal, Drury Lane, on 16 December 1973 and starred Judi Dench, Richard Briers and Penelope Wilton, with a cameo by Peter O'Toole. John had apparently loitered in the canteen of the BBC's Rehearsal Rooms to cajole stars into joining the show.

Yet the idea for a *Doctor Who* pantomime apparently came from Lovett Bickford – director of the 1980 TV story *The Leisure Hive*. "I had children," he told Marson, "and was very keen [they] should see good theatre."

The producer needed little persuading. "John loved pantomimes, and had always dreamed of putting on his own," says Peter Davison in his 2016 autobiography, *Is There Life Outside the Box?* "We were effectively both a willing and captive cast." That 'we' comprised just two *Doctor Who* actors – Davison and Ainley, with Davison's then wife Sandra Dickinson as Fairy Mirazel.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QUIS TEMPORA TARDIS
SAECULA FRITILLO ET SIDERA CAPTA MAGO
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Exclusive Feature Stories
ASSEMBLY HALL THEATRE • ROYAL TUNBRIDGE WELLS

LOVETT BICKFORD PRESENTS

BBC'S DOCTOR WHO PETER DAVISON as Buttons

SANDRA DICKINSON as The Fairy Godmother

IN AN AMAZING NEW production of CINDERELLA

WRITTEN & DIRECTED BY JOHN NATHAN-TURNER

ANTHONY AINLEY as Baron Hardup

Choreography by GARY DOWNIE
Designed by TONY BURROUGHS
Costumes designed by RICHARD CROFT
Musical Director: STUART BARHAM
Lighting by BRENDAN CARR

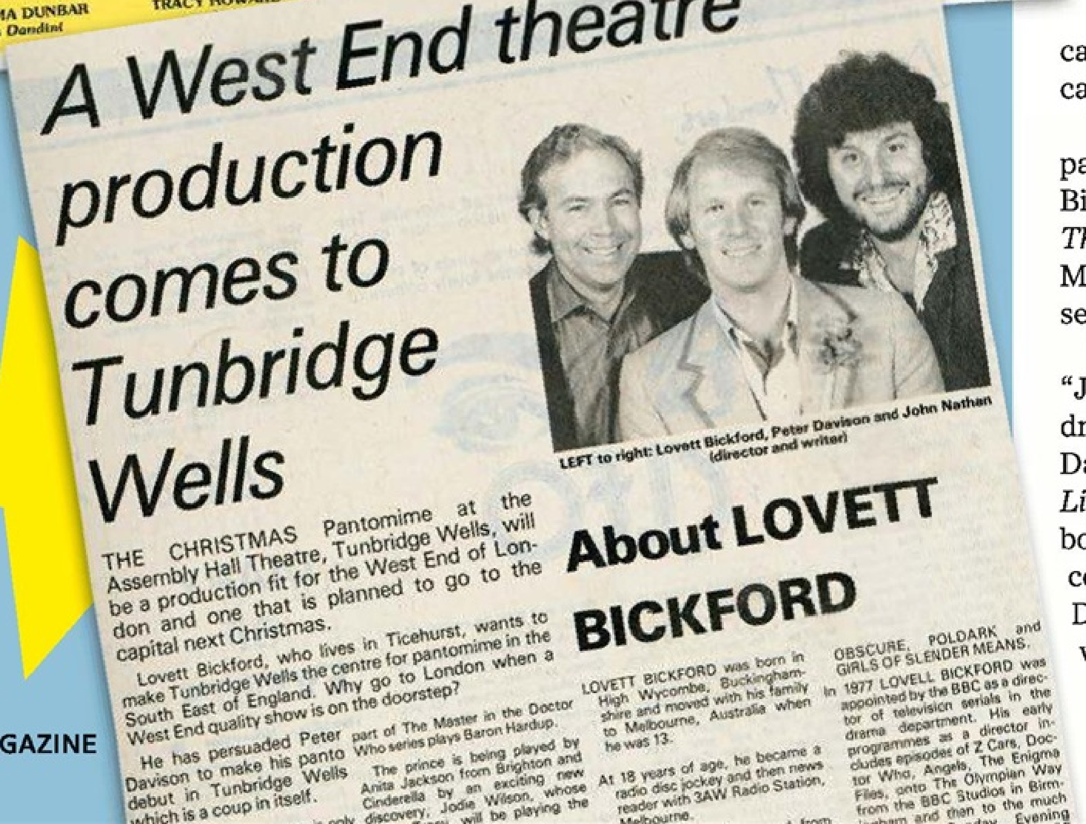
INSIDE! STAR PROFILES
History of Tunbridge Wells
The Story of Cinderella
PUZZLES & QUIZZES
History of Doctor Who
PLUS R POSTER F PETER DAVISON INSIDE!

JODIE WILSON as Cinderella
NORMA DUNBAR as Dandini
TRACY HOWARD

Top: A ticket for the opening night of the 1982 production of *Cinderella* in Tunbridge Wells. Picture courtesy of Stephen Broome.

Above: The programme for the pantomime. Picture courtesy of David Dovey.

Right: An article about the new production from local newspaper *The Courier*, published on 5 November 1982.


The Courier, November 5, 1982

A West End theatre production comes to Tunbridge Wells

LEFT to right: Lovett Bickford, Peter Davison and John Nathan (director and writer)

THE CHRISTMAS Pantomime at the Assembly Hall Theatre, Tunbridge Wells, will be a production fit for the West End of London and one that is planned to go to the capital next Christmas.

Lovett Bickford, who lives in Ticehurst, wants to make Tunbridge Wells the centre for pantomime in the South East of England. Why go to London when a West End quality show is on the doorstep?

He has persuaded Peter Davison to make his panto debut in Tunbridge Wells which is a coup in itself.

part of The Master in the Doctor Who series plays Baron Hardup.

The prince is being played by Anita Jackson from Brighton and Cinderella by an exciting new discovery, Jodie Wilson, whose

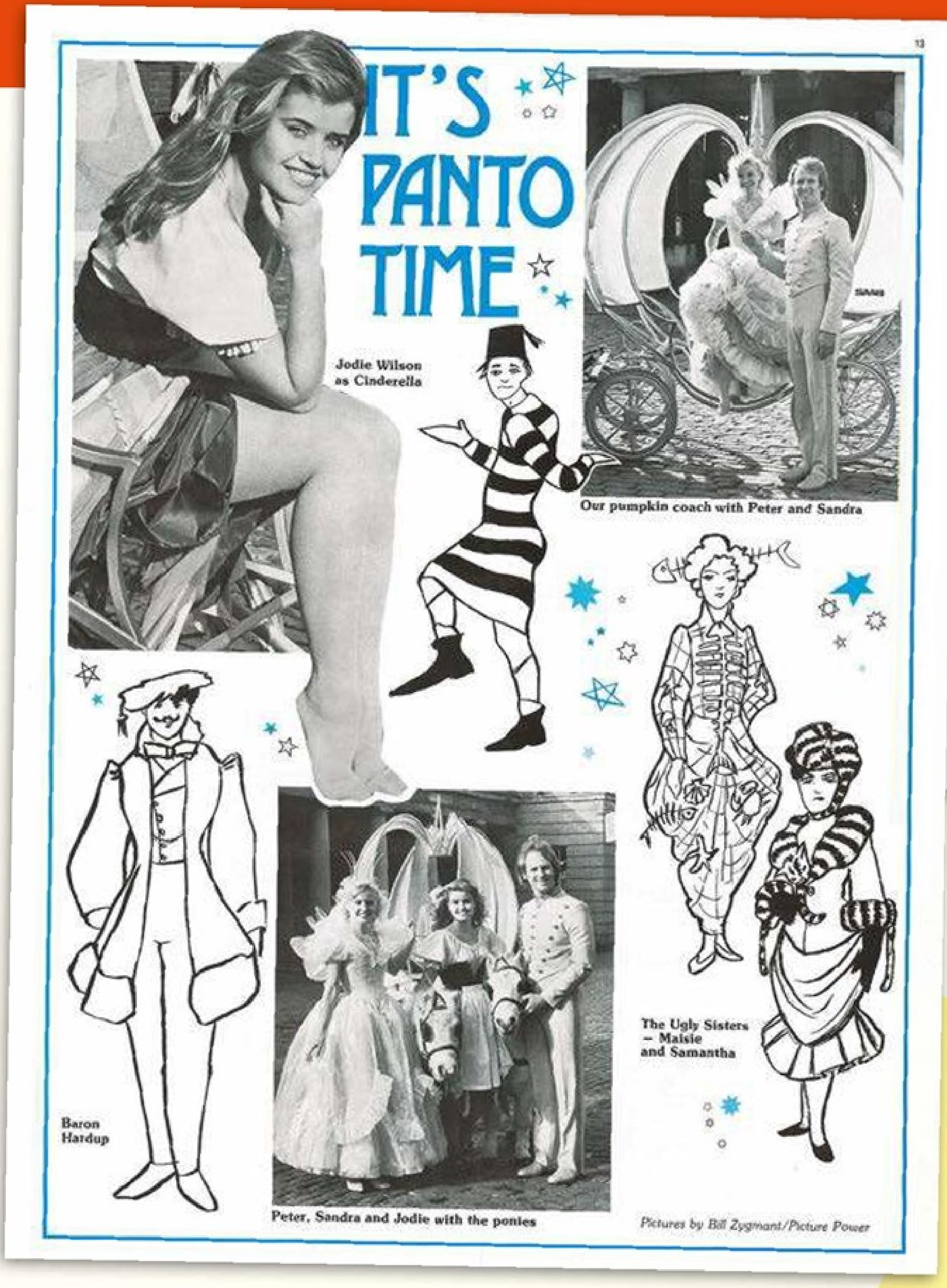
About LOVETT BICKFORD

LOVETT BICKFORD was born in High Wycombe, Buckinghamshire and moved with his family to Melbourne, Australia when he was 13.

At 18 years of age, he became a radio disc jockey and then news reader with 3AW Radio Station, Melbourne.

OBSCURE, POLDARK and GIRLS OF SLENDER MEANS.

In 1977 LOVELL BICKFORD was appointed by the BBC as a director of television serials in the drama department. His early programmes as a director includes episodes of Z Cars, Doctor Who, Angels, The Enigma Files, onto The Olympian Way from the BBC Studios in Birmingham and then to the much


13

IT'S PANTO TIME

Jodie Wilson as Cinderella

Our pumpkin coach with Peter and Sandra

The Ugly Sisters – Maisie and Samantha

Baron Hardup

Peter, Sandra and Jodie with the ponies

Pictures by Bill Zygmant/Picture Power

Far left: A page from the Tunbridge Wells programme featuring Jodie Wilson as Cinderella. Picture courtesy of David Dovey.

Left: Jodie Wilson with producer John Nathan-Turner. Photo © Jodie Brooke Wilson.

Below: Jodie's mum, Dolore Whiteman, appeared in *Logopolis* (1981) as Tegan's Aunty Vanessa. Photo © Jodie Brooke Wilson.

Bottom: Peter Davison turns on the Christmas lights in Tunbridge Wells on 13 December 1982. Photo © Stephen Broome.

But other cast members had connections to the series. Jodie Wilson, for example – playing Cinderella – was the daughter of Delore Whiteman, who'd played Tegan's Aunt Vanessa in the 1981 story *Logopolis*.

"John and his partner Gary Downie absolutely adored Mum," Jodie tells **Doctor Who Magazine**. "Around the time she did *Doctor Who*, my sister Tracey and I were performing at the Players' Theatre in London and Mum invited John and Gary to a performance. Then John was casting *Cinderella*. He told Mum he would write a new character called 'Alice from the Palace' so my sister could be in it, too." Even so, the sisters had to audition. "We sang *If Momma Was Married* from the musical *Gypsy*. I think John saw our mum as a Momma Rose figure and he loved the song. That was the start of a great friendship."

> **"John loved pantomimes, and had always dreamed of putting on his own."** PETER DAVISON

On 5 November 1982, the *Kent and Sussex Courier* interviewed Bickford about his ambitious plans for the forthcoming pantomime, to be staged at the Assembly Rooms in Tunbridge Wells. "There's going to be a BBC *Doctor Who* science-fiction exhibition [in the foyer] and already a booking is being arranged for a charter package for *Doctor Who* fans from the United States." The same paper ran a competition to visit the "*Doctor Who* set" at BBC Television Centre and have tea with Peter Davison.

On 10 November, Davison, Dickinson and Wilson wore their pantomime costumes for a publicity appearance in London's Covent Garden, with pictures appearing in newspapers such as the *Daily Mail* over subsequent days. On 13 November, Davison was in costume as the Doctor to switch on the Christmas lights in Tunbridge Wells – covered by the *Courier* on 19 November. On 4 December, Davison was again in his *Doctor Who* costume to sign books at the local Chiesmans department store. Badges were given out – "I'm going to see Peter & Sandra in *Cinderella*". On 10 December, the *Courier* pictured Davison, again in costume as the Doctor, with the young winners of their competition: Sara Casbon, Roy Stevens and Edward Jolly. Fifty runners up were named, each winning a ticket to the panto, though Daniel Blythe of Smarden – later a writer of *Doctor Who* books – tells **DWM** he doesn't remember receiving a ticket and didn't see the show. The *Courier* also produced the 28-page newspaper-style programme for the panto, 10,000 copies of which were air-freighted to *Doctor Who* fan clubs in America, with another 3,000 sent to Australia.

On 21 December, Davison and Dickinson were live on BBC2 as part of *Russell Harty's Christmas Party*, telling jokes and performing a song from the pantomime. (Dickinson: "Where's there's a Doctor, there's a Who." Davison: "Ouch!") Davison was uncomfortable, telling Harty afterwards that "Singing live on TV like this is just terrible." (You can judge for yourself by looking at the clip included on the DVD of *Enlightenment*.)

That wasn't all. Davison told Richard Marson that Downie, who acted as choreographer, was "horrible to the dancers", which prompted "one of my very few tantrums in my professional career." Davison also felt that "The location was terrible... [And] →

Right: Colin Baker as Buttons and Nicola Bryant as Cinderella in the 1984 production of *Cinderella* in Southampton. Photo courtesy of Stephen Cranford.

Far right: Buttons waves Cinderella off to the ball, as Fairy Mirazel (Jacqueline Pearce) provides the coach and horses. Photo courtesy of Stephen Cranford.

Below: The front cover and the profile page of Jacqueline Pearce from the programme for the 1984 production. This copy has been autographed by the stars. Pictures courtesy of Andrew Ledger.

> **"Initially, I remember saying, 'Well, I'd rather have Christmas off,' but John was very insistent."** COLIN BAKER

→ outrageously, we would spend *Doctor Who* rehearsal time rehearsing for the pantomime. I wasn't mad about that." Indeed, locations used on *The King's Demons* (1983) seem to have been chosen based on their proximity to Tunbridge Wells. "I often wondered," says Davison in his autobiography, "if the BBC Head of Series turned a blind eye to its passive involvement in John's production."

Of course, none of this was visible to the audience on the opening night of *Cinderella* on 23 December. *Doctor Who* fan Stephen Broome was in the audience, having already attended the book signing and the turning-on of the Christmas lights. "I remember a TARDIS outside the Assembly Hall, and the theatre being crowded," he tells us. "It was a big success."

Davison sang, danced and cracked jokes, threw chocolate buttons and hard-boiled eggs into the audience, and performed a version of the Wilson, Keppel and Betty sand dance – as belly dancer Betty. Ainley sang and danced too, and got a big laugh when he 'accidentally' called Buttons "Doctor" – just as he would in Southampton.

"There were always a lot of *Doctor Who* fans at the stage door wanting autographs," Jodie tells us. With little experience of *Doctor Who*, what did she make of it all? "I was just very excited to be playing Cinderella, and I loved the fact that we had real ponies on stage. Also, John wrote this lovely dream sequence where I looked into a mirror – but it was me and Tracey, both dressed the same. Tracey then came out of the frame, giving us a great opportunity to showcase our tap-dancing."

"I was very pleased with what John did," Bickford told Richard Marson, "because he was very inventive [and] brilliant at pantomime." But he admitted the show was not a financial success: "I spent far too much money on the production."

This didn't deter Nathan-Turner, who bought the sets and costumes from the show. On 19 September 1984, he established Teynham Productions with *Doctor Who* director Fiona Cumming and her husband Ian Fraser. On 26 December, Teynham's *Cinderella* opened in Southampton.

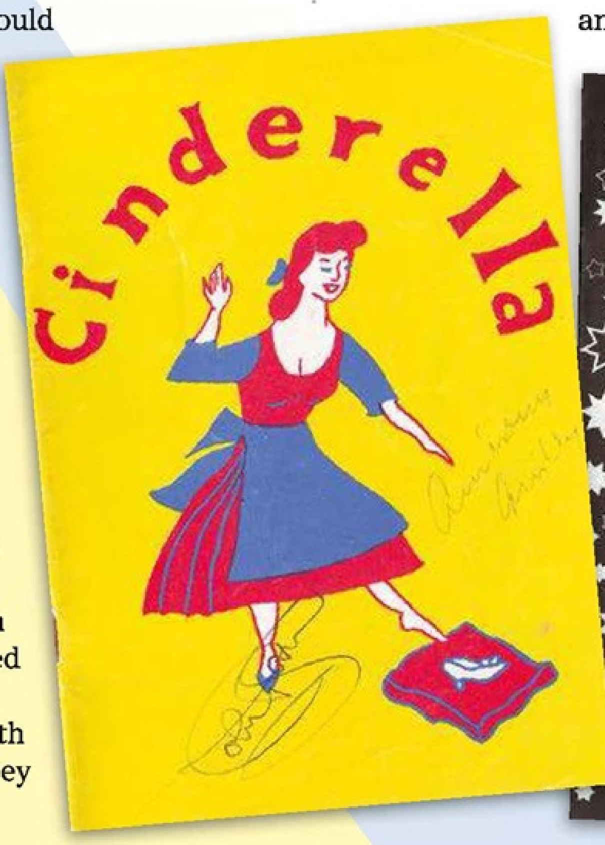
By then, Colin Baker had succeeded Davison in *Doctor Who*. "Initially, I remember saying, 'Well, I'd rather have Christmas off,'" Baker told Richard Marson, "but John was very insistent." Anthony Ainley reprised his role as Baron Hardup – in the same green frock coat and orange check trousers as before, but now with the beard and moustache he wore as the Master. There were more *Doctor Who* actors this time: Nicola Bryant as Cinderella and Mary Tamm as Prince Charming. Jacqueline Pearce, playing Fairy Mirazel, was yet to be seen in *The Two Doctors* (1985) but was known for another science-fiction series, which was why this *Doctor Who* pantomime opened with the theme from *Blake's 7*.

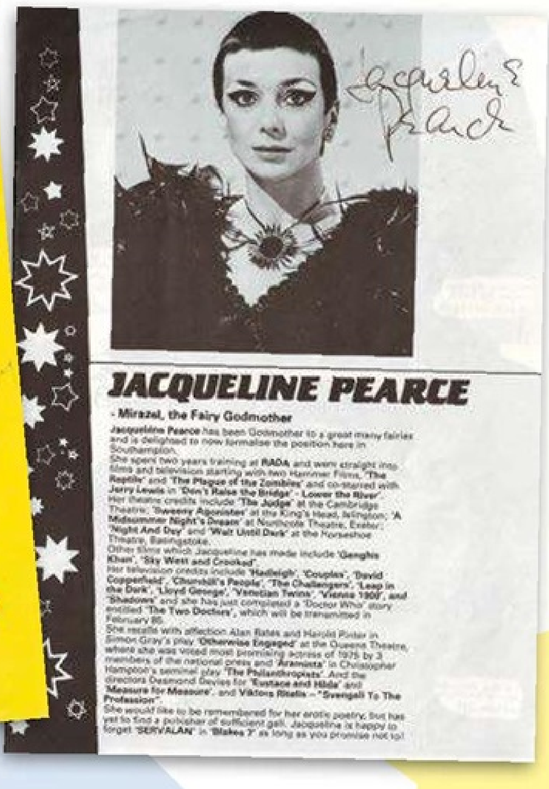
Again, rehearsals overlapped with those for *Doctor Who*, this time on *Timelash* – which Baker, Bryant and Nathan-Turner had already missed the first days of as they were at the TARDIS 21 convention in Chicago. Baker later admitted he was uneasy about all this. "I thought, 'Well, [John] must have cleared it with the BBC.'"

"John hadn't allowed me to even consider a part in [the 1985 drama] *Tender is the Night* at the same time as *Doctor Who*," Nicola Bryant tells **DWM**. "'You're committed to this show,' he told me. But I had to do the pantomime." She admits she found it gruelling. "I'd studied tap dancing, but where you don't move your upper body and it's meant to look effortless. *Cinderella* was sling-your-arms-around tap, a very different style – and Gary Downie was a taskmaster. So while doing *Doctor Who*, I was desperately practising routines. I so drummed it into my head, I can still remember my moves."

There seems to have been less publicity than for the Tunbridge Wells production. Ten-year-old Andrew Ledger was a member of the *Doctor Who* Appreciation Society and read **DWM** but had no idea there was a *Doctor Who* pantomime on his doorstep until he saw posters outside the theatre on 27 December. "Then Mum came clean and told me she had tickets for that very night!" he says, laughing. "We sat in the stalls, which felt a long way from the stage. But Colin was great as Buttons."

A VHS recording by Gary Downie shows a lively, childlike Baker performance, very different from his version of the





Jacqueline Pearce

JACQUELINE PEARCE

- Mirazel, the Fairy Godmother

Jacqueline Pearce has been Godmother to a great many fairies and is delighted to now formalise the position here in Southampton.
She spent two years training at **RADA** and went straight into films and television starting with two Hammer Films, **'The Reptile'** and **'The Plague of the Zombies'** and co-starred with **Jerry Lewis** in **'Don't Raise the Bridge' - Lower the River'**.
Her theatre credits include **'The Judge'** at the Cambridge Theatre; **'Sweeney Agonistes'** at the King's Head, Islington; **'A Midsummer Night's Dream'** at Northcote Theatre, Exeter; **'Night And Day'** and **'Wait Until Dark'** at the Horseshoe Theatre, Basingstoke.
Other films which Jacqueline has made include **'Genghis Khan'**, **'Sky West and Crooked'**.
Her television credits include **'Hadleigh'**, **'Couples'**, **'David Copperfield'**, **'Churchill's People'**, **'The Challengers'**, **'Leap in the Dark'**, **'Lloyd George'**, **'Venetian Twins'**, **'Vienna 1900'**, and **'Shadows'** and she has just completed a 'Doctor Who' story entitled **'The Two Doctors'**, which will be transmitted in February 85.
She recalls with affection Alan Bates and Harold Pinter in Simon Gray's play **'Otherwise Engaged'** at the Queens Theatre, where she was voted most promising actress of 1975 by 3 members of the national press and **'Araminta'** in Christopher Hampton's seminal play **'The Philanthropists'**. And the directors Desmond Davies for **'Eustace and Hilda'** and **'Measure for Measure'**, and **Viktors Ritelis** – **"Svengali To The Profession"**.
She would like to be remembered for her erotic poetry, but has yet to find a publisher of sufficient gall. Jacqueline is happy to forget **'SERVALAN'** in **'Blakes 7'** as long as you promise not to!

POST CINDERS

After *Cinderella*, Jodie Wilson went on to a successful career on stage. In 1986, she starred opposite Cliff Richard in *Time* – a science-fiction musical that seems to have owed some debt to *Doctor Who*, given characters called 'The Time Lord' and 'Carol-Ann'. Jodie and her sister Tracey also stayed in touch with John Nathan-Turner, who cast them as singers in the 1987 *Doctor Who* story *Delta and the Bannermen*.

"That was going back in time to a 1950s band, and of course we were thrilled and said yes," Jodie tells us. The sisters sang lead vocals on classics *Mr Sandman*, *Lollipop* and *Goodnight, Sweetheart*, as well as backing vocals on other period songs.

"We recorded them at the BBC recording studio in London and then had a few days on location [at Barry Island in Wales], filming with Sylvester McCoy and Bonnie Langford. It was exciting to meet Stubby Kaye, who had been in *Guys and Dolls* on Broadway – *Guys and Dolls* was our first big musical in the UK after arriving from Australia. I worked with Bonnie again later on a TV series, *I'd Like to Teach the World to Sing*, about the singing coach Ian Adam."

As Jodie Brooke Wilson, she's since forged a successful career as a songwriter – her debut album, *Halfway to Paradise*, was released in 2003. In 2007, she married singer and comedian Des O'Connor – the star of the first professional pantomime John Nathan-Turner worked on.

DAVE CLARK'S
TIME
THE ALBUM

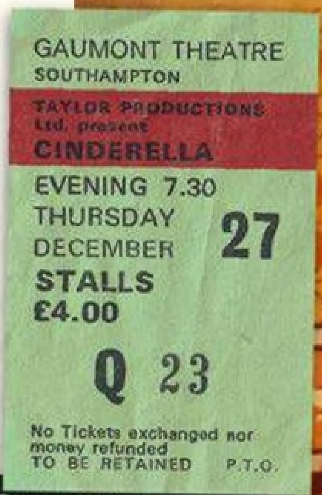
Jodie Brooke Wilson
Halfway to Paradise

Doctor. "Yes, though at that point I only had [his debut story] *The Twin Dilemma* to compare it to," says Andy. "I didn't get to go the stage door afterwards but I wrote to the cast and sent them my programme to sign. They sent it back with postcards and a BBC photograph of Mary Tamm as Romana – that was very exciting post!"

A new series of *Doctor Who* began on 5 January and that morning Baker and Bryant appeared on *Saturday Superstore*, with Tamm, Pearce and Nathan-Turner there to promote the pantomime as well. Baker then drove the cast to Southampton in time for the matinée. There followed an evening performance and two shows the next day. On Monday, Baker and Bryant were filming *Revelation of the Daleks* at locations chosen for their proximity to the theatre.

"We'd be up at five and go to hair and make-up, ready for filming," recalls Nicola. "We'd be out in the cold and snow all day. Then we'd be on stage in the evening, maybe back to the hotel by midnight or one – and then filming the next day. Colin and I had a sort of competition with the crew: if anyone yawned, we were on them. We couldn't have been ill – there was no one to cover for us on the shoot. It was lunacy!"

Even so, she has fond memories of the pantomime. "It's all part of a magical time in my life. I couldn't have done it with anyone else but Colin; we were a good team. And I already knew Mary Tamm from conventions, but I became great friends with Jacqueline Pearce doing that show. Plus, I remember the gasp of the audience each night as I'd emerge from the trapdoor in my finery, ready to go to the ball. It was exhilarating, exhausting but fun." **DWM**


GAUMONT THEATRE
SOUTHAMPTON
TAYLOR PRODUCTIONS Ltd. present
CINDERELLA
EVENING 7.30
THURSDAY 27
DECEMBER
STALLS
£4.00
Q 23
No Tickets exchanged nor money refunded
TO BE RETAINED P.T.O.

THE STORY OF PANTOMIME
by Linda Stearns
POLICE PUBLIC CALL BOX

Above left inset: The cover art for the soundtrack release of the science-fiction musical *Time*, and Jodie Brooke Wilson's 2003 album *Halfway to Paradise*.

Above right: Bonnie Langford (as Mel) and Sylvester McCoy (as the Doctor) in *Delta and the Bannermen* (1987). Jodie and her sister Tracey appeared as backing singers.

Left: Anthony Ainley as Baron Hardup, flanked by The Trollettes (aka David Raven and James Court) as the Ugly Sisters. Photo courtesy of Stephen Cranford.

Left inset: A ticket for the 27 December 1984 performance.

Far left: A page from the Southampton programme featuring Mary Tamm (as Prince Charming), Colin Baker (the Doctor) and Nicola Bryant (Cinderella). Picture courtesy of Andrew Ledger.

Left: Jill Nalder as Dandini, the Prince's valet, and Mary Tamm as Prince Charming. Photo courtesy of Stephen Cranford.

“There was never a folder called The Cartmel Master Plan, with a list of things to do in it. It was a general tendency and a sort of definite intent.”

And somewhere else the tea's getting cold

In December 1989, *Doctor Who* was taken off air. Now, 30 years later, in the final part of a candid interview, former script editor Andrew Cartmel 'spills the tea' on the end of days...

Interview by **BENJAMIN COOK**

Opposite page: Sylvester McCoy (As the Doctor) and Sophie Aldred (Ace) on location in Perivale for *Survival* (1989).

Above: Former *Doctor Who* script editor Andrew Cartmel.
Photo © Helen Solomon.

Below inset: Ace believes that the Doctor is dead in Part Three of *Survival*.

Below: The Doctor is transported to the planet of the Cheetah People in *Survival*.

How must it feel to have a master plan **named after you? "Well, it's** weird," says **Andrew** Cartmel. "I don't know. I quite like it."

When he script-edited *Doctor Who* in the late 1980s, was The Cartmel Master Plan even a thing? Or were Andrew's attempts to restore some Darkness™ and Mystery™ to the title character – to turn the Doctor into a manipulative, amoral chess master who's far more, and something 'Other', than just a Time Lord – only dubbed The Cartmel Master Plan in retrospect? "If you're asking me if the Master Plan existed when I was script editor," replies Andrew, now 61 (he doesn't look it), "I'd say yes... and no.

"I had a very definite and particular determination to make the Doctor more powerful, more active, darker and more mysterious," he explains between mouthfuls of red velvet cake, as we chat in a café off Portobello Road. "I wanted him to have agency – be the doer, not the done-to; be the mover, not the moved. And I wanted to restore the enigma inherent in the title of the show. All of those things were very conscious, and that collection of approaches came to be known as The Cartmel Master Plan. So that totally existed.

"But it was never called that at the time. There was never a folder called The Cartmel Master Plan, with a list of things to do in it. It was a general tendency and a sort of... definite intent. It was an informal but specific approach. The right approach. I saw what needed doing, I discussed it with the writers, and it worked. I'm very proud of The Cartmel Master Plan."

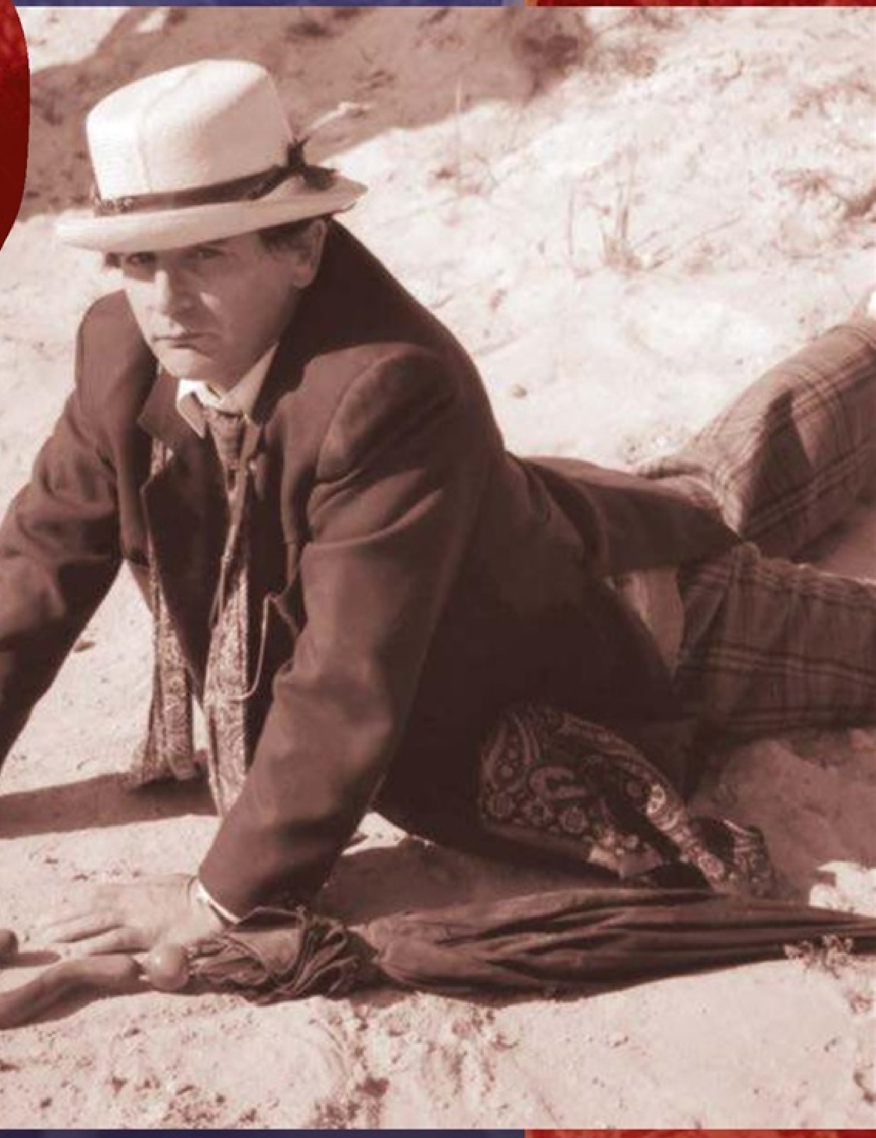
It was some time later that Andrew first heard the term – "at a convention, I think, in the late 90s or early 2000s. I was on a panel with the divine Paul Cornell [writer of several of Virgin Books' *New Adventures* in the 1990s, and subsequently episodes of the TV series]. He said, 'Andrew, have you heard of The Cartmel Master Plan?' 'The what?' The fans must have come up with the name. It was yonks later that I thought, 'Oh, it's kind of a play on *The Daleks' Master Plan*. OK, clever.'"

The most controversial strand of The Cartmel Master Plan would be a string of revelations about the Doctor's past – his real beginnings, way back, pre-First Doctor, all entwined with early Time Lord history. Except, on screen this only amounted to a handful of hints during the last two of Andrew's three seasons, and the show was suspended before any of it could be resolved. (The Cartmel Master Plan was fulfilled in the *New Adventures* novels, though.) Time Lord? Human? Other? Since *Doctor Who* returned to TV in 2005, no production team has dared go there. The Doctor's origins remain under wraps. "Well, for now," says Andrew, smiling. "Seriously, one day someone will tell that story – and probably do it better than we would have."

Another part of the Master Plan got much more screen time: the Seventh Doctor's ruthless streak. "Yes, ruthless is a good word. And manipulative. He has to be. And Sylvester [McCoy] totally got behind it. He completely brought it to life. As soon as he got a whiff of that darker, more ruthless approach, he liked it."

Doesn't the Doctor's manipulation of Ace border on emotional abuse?

"That makes the Doctor a more interesting character," argues →



Andrew Cartmel

Right: TP McKenna (as Captain Cook), Sylvester McCoy as the Doctor and Jessica Martin as Mags in *The Greatest Show in the Galaxy* (1988-89).

Below: The first issue of influential comic *Love and Rockets*, from 1982.

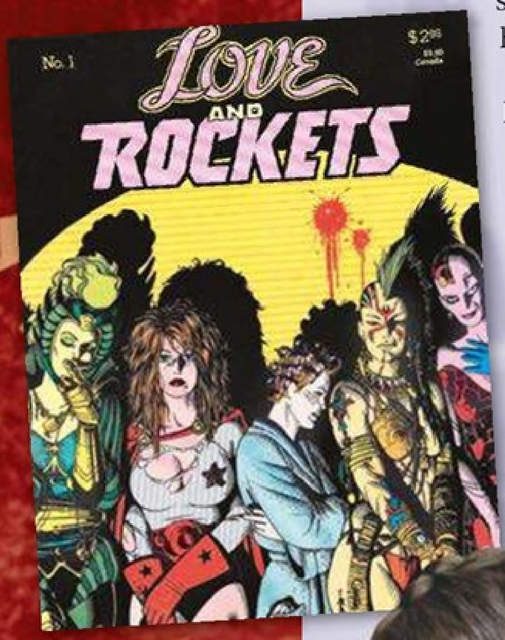
Bottom: Ace is taught about 1960s currency by Mike (Dursley McLinden) in Part One of *Remembrance of the Daleks* (1988).

→ Andrew. “Ultimately, his companions are like pets. It was [Andrew’s predecessor as script editor] Terrance Dicks who first said that, and he’s right.” Hang on a second. Like... pets? “In the sense that they’ll die, and he’ll live on and get another one. You have to think of the Doctor on that sort of scale,” says Andrew, finishing off his cake. “See – ruthless.”

When he created Ace, Andrew was on the cusp of his 30s and in the thick of his first year as script editor. “John [Nathan-Turner, *Doctor Who*’s producer throughout the 1980s] said, ‘We need a new companion, because Bonnie Langford [who played Mel] is leaving and it’s time. I want you to write up a description of her replacement. And give her a name.’ I was on staff, so anything I created was owned by the BBC, which would save them money, which was the idea. I sat in my office and wrote a brief description. I called her Alf – short for Alfreda – and she was a teenage demolition expert, a sort of ‘bovver boot’ girl.

“So I created Ace. But also I didn’t, because the really important creating began when the writers got hold of her. It started with Ian Briggs [who wrote Ace’s debut, 1987’s *Dragonfire*, as well as 1989’s *The Curse of Fenric*], who changed her name from Alf to Ace and changed her from a very two-dimensional sketch into a wonderful, three-dimensional human being. Briggs brought Ace to life. He took my crudely drawn cartoon and turned her into an exquisitely rendered, finished illustration.

“Then we had Ben Aaronovitch, who wrote *Remembrance of the Daleks* [1988]. And that’s so full of great character stuff, like Ace getting a crush on the RAF sergeant who turns out to be the bad guy, and her encounters with the casual racism of the 1960s. The way Ian and Ben wrote Ace, she’s like her own person and the sort of person you want to spend time with; appealing and kind of tough, in a nice way. Then writers like Marc Platt [1989’s *Ghost Light*] and Rona Munro [the same year’s *Survival*] extended, developed and deepened the character.”



Another influence, says Andrew, was *Love and Rockets*, the comic-book series that launched in 1982, “with these kick-ass girls with cute, short haircuts and combat boots, who are rocket engineers and stuff, working on spaceships. Ace could be straight out of *Love and Rockets*. That’s the kind of aesthetic. She’s of that era. She’s a post-punk heroine. Definitely a child of the 80s.”

> “I created Ace. But also I didn’t, because the really important creating began when the writers got hold of her.”

December marks 30 years since the final instalment of *Survival* was broadcast on BBC1, drawing the final season of 20th-century *Who* to a close with a battle between the Doctor and a newly feral Master. To honour the anniversary, the show’s 1989 run – Season 26 – is being released on Blu-ray.

“I want to personally apologise to all those people who’ll be watching it for the first time,” says Andrew. “I ask them just to ignore the things that aren’t the fault of the scripts. You need to watch *Survival* and, in your mind, alter the Cheetah People. In *Ghost Light*, there are some dodgy insect-headed monsters [the Husks]. When you watch *Fenric*, it’s got to be the extended director’s cut [the 2003 ‘Special Edition’, included on the upcoming Blu-ray]. The thing about *Fenric* is, it

People made of smoke

In **DWM** 543, Andrew discussed John Nathan-Turner the producer. But what was John the man like? "Very good and very bad," considers Andrew. "More good than bad."

He adds: "John was a party animal. He had a huge capacity for alcohol. Also, he was a smoker. I hated cigarette-smoking. In those days, there was actually a sign up in the production gallery that said, 'In the interest of health and safety, please keep smoking to a minimum.' Sometimes John would try to be nice and sit in the opposite corner of the gallery to smoke. As if the smoke wouldn't spread! For a non-smoker, it was awful.

"But back then, I need to point out, *everybody* at the BBC was drinking and smoking." Not Andrew, though? "No, John and I lived very different lives. I didn't smoke. I wasn't a drinker. I wasn't gay. I was in a steady relationship, whereas John was very promiscuous. Although we were aware of those aspects of each other, it wasn't really relevant, because we didn't hang out socially. I'd do my job and go home. If you do your job and *don't* go home, if you hang out with the boss, that's potentially a disaster."

only works in the extended edit; the broadcast version was too drastically shortened."

So did Andrew often feel let down by *Doctor Who*'s budgetary and time constraints? "We were aware of that problem. We were aware of that danger. You can put as much detail as you like in the scene directions, but it often just won't make it to screen. We thought we'd found a way around it. On [the Season 26 opener] *Battlefield*, Ben said, 'But if we put it in the *dialogue*, they have to pay attention to it.' He had this scene where they were inside an alien spaceship and Ace says, 'It's like being in some huge animal.' But then what we actually got was a spiral staircase with some Christmas tree lights on it. At that point, you just give up."

Apart from some scenes on the Cheetah People's planet, Season 26 is set entirely on Earth. "I was always pushing for that, because we could do those stories better. John always wanted to do monsters and alien worlds, because he thought that's what *Doctor Who* was. But it was what *Doctor Who* did *least well*, especially at that time. I never wanted the Cheetah People to be in costumes. I wanted them to be like Mags in *The Greatest Show in the Galaxy* [the Season 25 finale] – minimum make-up, just contact lenses, fangs and claws. Instead we got *The Teddy Bears' Picnic*. Less is more if you can't do 'more' properly, and we couldn't. It was a tragic flaw, though not a fatal flaw, in that wonderful story; otherwise a masterpiece from beginning to end. So if people could watch my era in that light, that's all I ask."

For several years, however, *Survival* had the dubious honour of being *Doctor Who*'s last-ever broadcast TV serial. In **DWM** 513, Rona Munro confessed that she "minded enormously at the time… It felt like this enormous grief. It was like a death… It just is a memory that's quite painful to revisit."

"Of course it is," says Andrew, in a low and sincere tone. "The BBC's stupidity beggared belief. Rona wrote one of the greatest *Doctor Who* stories ever. How could you watch that and say, 'We're not going to do this any more'? They got rid of us just when it was really getting good again. Which angers me beyond the ability of language to express."

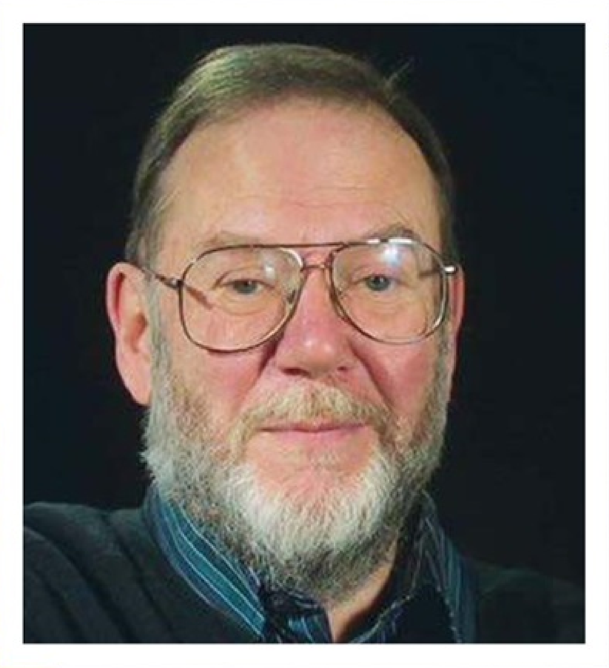
When did Andrew realise that *Doctor Who* might not be returning →

Above left: Nicholas Courtney (who played the Brigadier) and John Nathan-Turner.
Photo courtesy of Stephen Cranford.

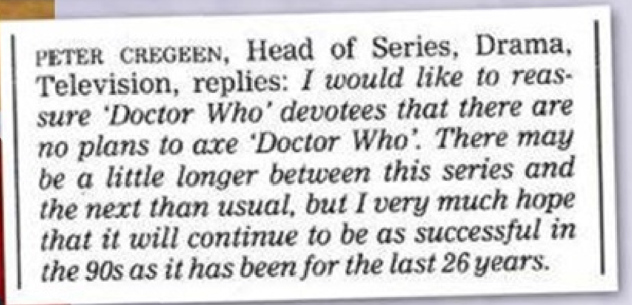
Above: Unlike Andrew, JNT was a smoker.
Photo courtesy of Stephen Cranford.

Below: The Cheetah People prepare to go hunting in *Survival*.

Right: Andrew on the set of *Ghost Light* in 1989 with writer Marc Platt. Photo © Ian Mackenzie.



Far right: Peter Cregeen, the BBC's Head of Series from 1989-93; and Cregeen's 1989 statement on *Doctor Who*, as it appeared in the *Radio Times*.



PETER CREGEEN, Head of Series, Drama, Television, replies: *I would like to reassure 'Doctor Who' devotees that there are no plans to axe 'Doctor Who'. There may be a little longer between this series and the next than usual, but I very much hope that it will continue to be as successful in the 90s as it has been for the last 26 years.*

Right inset: Sylvester and Sophie on set for *Ghost Light*.

Below inset: Bill Potts (Pearl Mackie) in *The Pilot* (2017).

→ for a 27th season? "I knew that *something* was happening," he says, "because John specifically asked me to write a coda for *Survival*. He had a sense that the show was going on hiatus and wasn't coming back any time soon, so we had to put a proper ending on it." So Andrew scripted that famous speech about burning skies, sleeping seas, rivers that dream and cooling tea, which McCoy delivers over the closing shot of the Doctor and Ace strolling off, arm in arm.

"But how did I feel when I heard the show was cancelled?" asks Andrew. "Well, the BBC never told us. Nobody ever actually sat us down and said, 'You're cancelled.' We just weren't renewed. No information. Just silence. Like ghosting your ex! The BBC ghosted us. But I don't think it was even a decision. It was a non-decision. They didn't renew the show, and then they kept on not renewing it."

In a statement published in the *Radio Times* a few days before *Survival* Part Two aired, Peter Cregeen [the BBC's Head of Series, 1989-93] insisted that there were no plans to axe *Doctor Who*. "I very much hope that it will continue to be as successful in the 90s as it has been for the last 26 years," he wrote.

However, in *Endgame*, a documentary on *Survival*'s 2007 DVD release, Cregeen revised his statement: "I'm afraid that, in 1989, I was the person who cancelled *Doctor Who*," he declared. "I think most people at that stage regarded it as a programme that had seen better days... If it was ever to have any life again in the future, it needed a long rest."

Andrew takes a deep breath. "How could you watch Season 26 and not say, 'This is way better than it was. Give it a chance'? Sorry, but it makes me enraged."

Did Andrew ever blame himself for *Doctor Who*'s cancellation? "No, because I did what I still believe was an excellent job, thanks to a great team of writers. In any case, I was almost immediately working on another show

Come on, Ace...

Season 26 is, in many ways, powered by Ace's coming-of-age story. She addresses her childhood traumas. She works through her angst. And she explores her sexual identity, notably in *The Curse of Fenric* and *Survival*.

"What a double punch," Andrew says of those two serials. "They're fantastic stories and, yes, consumed with sexuality. All that Freudian stuff Ian Briggs wrote in *Fenric* about the 'undercurrents'. And Rona writing in *Survival* about the deep, underlying feelings. And the bi or lesbian references, like Ace's close bond with Karra."

See also: her chemistry with Gwendoline in *Ghost Light* and with Shou Yiong in *Battlefield*. "It's all terrific stuff. It wasn't deemed appropriate back then, in a family show, to have openly gay or bi characters – which is sad, but there we are. So we had to sneak it in. I'm immensely proud we did.

"It was only relatively recently that people pointed out to me how influential my era, especially Season 26, was on the revived show and how Ace set the template for so many companions that followed. Characters like Bill Potts wouldn't have existed without Ace. So I'm very pleased that my writers and I set the template, prepared that groundwork."

Bottom left: Ace with Phyllis (Joanne Bell) and Jean (Joann Kenny) in Part One of *The Curse of Fenric* (1989).

Bottom centre: Ace comforts the dying Karra (Lisa Bowerman) in Part Three of *Survival*.

Bottom right: Ace "set the template for so many companions that followed" says Andrew.

[script-editing BBC1's *Casualty*], so my head was just full of that and I had a whole other set of problems. By and large, I moved on. When we discuss it today, I feel residual fury – I still think it's very foolish what the BBC did – but it's ancient history. The show is back with a vengeance. So maybe it doesn't really matter."

But it took 15 years, three months and 20 days for *Doctor Who* to return for good. Andrew admits he hasn't watched much 'Nu *Who*', but he's a fan of Jodie Whittaker. "I thought she was a tremendous choice. I knew she'd be fantastic. And I'm delighted we've got a female Doctor. There's a contingent of men out there who get really upset about that stuff; the same people who went nuts at Jane Austen being on a banknote. Maybe a female Doctor could've been a disaster, but *any* time you recast the Doctor it could be a disaster. Ardent fans tend to be quite proscriptive and not fond of change. It happened when Sylvester was cast in 1987 – he was the first modern Doctor, really. But Jodie was the most radical change, so it was quite a shock to the system. But they pulled it off. She's brilliant. And really, now anything goes. That's quite thrilling."

What's next for Andrew? He's devoting his energies to three projects. Firstly, his series of crime novels, *The Vinyl Detective*. "I really am proud of them. They're finding a growing readership with each book." The fifth, *Low Action*, was finished in October and is out in May. Also, he's written a stage play, *Partner in the Firm*, which will debut next summer. "I'm fantastically excited," he says. "Fingers crossed **DWM** readers will come and see it." It's on at London's Tristan Bates Theatre from 24 May to 21 June 2020.

He's written a children's book too. "It's a rhyming book, like a Dr Seuss book. It's called *Kitten on the Loose*. 'There's a kitten on the loose. It's not a mouse, it's not a moose.' If it finds the right publisher, I think it could be very popular," he says, then adds: "So in an ideal world, I'd write a *Vinyl Detective* novel a year, a stage play a year, and a kids' book a year."

Above: The Rev Mr Wainwright (Nicholas Parsons), Ace, the Doctor and Captain Bates (Stevan Rimkus) are among those present to witness the chains of Fenric shatter in Part Three of *The Curse of Fenric*.

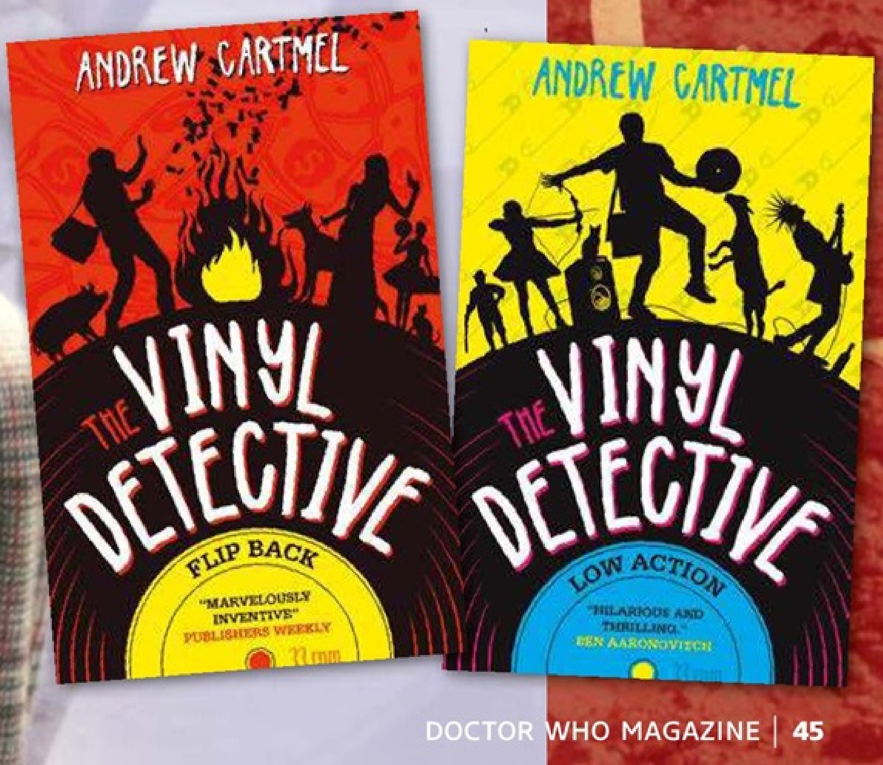
> **"It was the unwritten rule: if you were a script editor, you'd commission yourself."**

And how about an episode of TV *Doctor Who*? He never wrote a whole one back in the day. "In career terms – and financially – that was a big mistake," he acknowledges. "It was the unwritten rule: if you were a script editor, you'd commission yourself immediately. You weren't *supposed* to, but everybody did. Except me. It wasn't a lack of confidence; more a genuine desire, having got through the door myself, to give a whole bunch of other writers a chance. At the time, it felt like the right thing to do. For some years afterwards I regretted it. But I regretted it because I was broke. Now I'm quite happy that I gave all those other writers a chance.

"Also, I didn't expect the show to go away as quickly as it did. I sort of intended to write for it, but then never got around to it, and before I knew it the show had been cancelled. So I'd love to have a crack at it today, writing for Jodie's Doctor. I should add, 'And I've got a story idea!' At the same time, I know that Ben Aaronovitch has a story idea that's *really* dynamite. And they should hire Marc Platt to do some, because he was wonderful." He pauses, then smiles. "See, I'm doing it again. This is always my problem. I'm putting my other writers first. So let's say yes, before anybody else. Ben, Marc, Ian, Rona... but chiefly they should hire *me*." **DWM**

Season 26 is released on Blu-ray in January. The Vinyl Detective: Low Action is published by Titan in May.

Below left: Sylvester with a canine chum, on location for *Survival*.



Below right: *Flip Back* (2019) and *Low Action* (to be published in 2020), two crime novels in Andrew's range *The Vinyl Detective*.

THE
DWM
INTERVIEW

Blue Blood

For Ian Collins, the forthcoming Season 26 box set will serve as a reminder of the time he chased Nicholas Parsons around a graveyard while dressed as a blue alien.

Interview by **EMILY COOK**

RADIO | ON
DIG

Above: Ian Collins in his current role as a presenter, in the Talkradio studio.

Below: Captain Sorin (Tomek Bork) uses his faith to escape the Haemovores in *The Curse of Fenric* (1989). The Haemovore played by Ian is on the left of the photo, wearing a frilly collar.

Friday 5 October 2018. It's two days before Jodie Whittaker makes her on-screen debut as the Thirteenth Doctor and at BBC Radio Kent a new breakfast-show presenter is about to be revealed. "It's like a *Doctor Who* [regeneration] – a reinvigorated moment," says Ian Collins, as he introduces himself to listeners.

"You have a rather bizarre *Doctor Who* claim to fame, don't you, Ian?" asks his co-host, Anna.

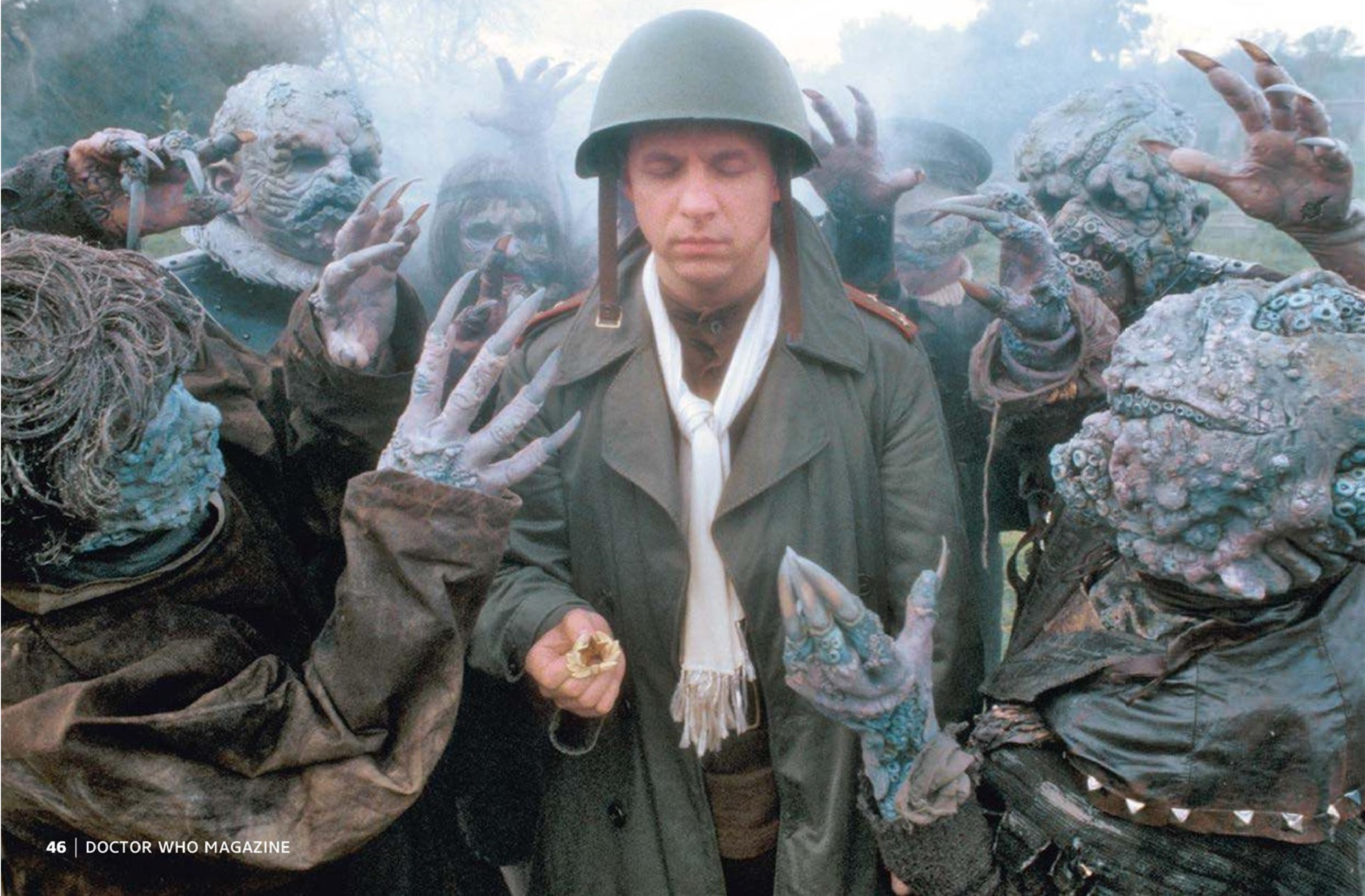
"Yes," he replies. "I was a monster in *Doctor Who*."

In a past life, Ian played a Haemovore in 1989's *The Curse of Fenric*. Ahead of the Blu-ray release of *The Collection – Season 26,* he's invited **DWM** to Radio Kent to recall the making of the serial.

"I was 16 and I'd signed up with an extras agency," he says, "not because I had big ambitions to become an actor but because I wanted to see how television worked. The first thing I did was *The Bill*. Then one day the agency rang and said, 'We've got this job: it's to be a monster in *Doctor Who*. Do you want to do it?' In about a tenth of a second, I went, 'Yes of *course* I do.' I spent the next few days thinking, 'What's the monster? Am I going to be a Dalek? Or a Cyberman? Or something new?' I had no idea. All I knew was I had to go to Hawkhurst Church for three days' filming."

Arriving on location in Kent, Ian discovered he was to be a Haemovore. He recalls getting into character in the make-up trailer. "Because of the eye holes in the masks, our eyes had to be made-up in Haemovore blue. Nowadays you'd probably have a more considered fitting for a mask but we just turned up and put them on."

Was it difficult to breathe behind the mask? "No, it was fine. I remember Nicholas Parsons, who played



Above left: An extra gets made up to be a Haemovore.
Photo © Ian Collins.

Above right: Recording in the graveyard.
Photo © Ian Collins.

Left: The Haemovores, led by Phyllis (Joanne Bell) and Jean (Joann Kenny) go on the attack. Ian's Haemovore is in the centre of the frame.

Below: The Rev Mr Wainwright (Nicholas Parsons) attempts to prevent the vampiric monsters from entering his church.

the vicar, saying, 'Are they OK, those things you're wearing? Are you all right?' I went home and said, 'Mum, Nicholas Parsons spoke to me today!' He's still around of course – 90-something and still doing Radio 4's *Just a Minute*. Incredible!"

Once the Haemovores were made up, says Ian, "Like all extra jobs, there was a lot of hanging around. There's a scene where a Haemovore chases Sophie Aldred [Ace] up a ladder. I think they used a stunt man for that. The rest of us had to sit on the church roof for about two hours, just waiting in case they needed a couple of extra Haemovores."

Ian may not have chased Sophie Aldred up a ladder but he had a more than adequate consolation prize. "The coolest thing I did," he confides, "was definitely chasing Nicholas Parsons around a graveyard. Also, the bit where he's battling to shut the door of the church, have you noticed the candlestick moment? He's using it to bash the Haemovores away but, because it's a prop, it's made of rubber. If you watch it back, you'll see the candlestick actually bends at one point!"

One of Ian's highlights was meeting Sophie Aldred and Sylvester McCoy. "They were both wonderful in between takes. One lunch break I remember shouting out to Sylvester, 'Can I do a quick picture?' He said, 'Yes, of course you can.' He was so happy and nice, and Sophie was really lovely too. I remember the big producer, John Nathan-Turner, being there as well – although I wasn't really aware of who he was then, other than people saying, 'John Nathan-Turner's here!'

> **"Extras can get slightly forgotten on a film set, but being a monster felt like you weren't a normal extra."**

"We were treated incredibly well," Ian continues. "Extras can get slightly forgotten on a film set, but being a monster felt like you weren't a normal extra. A 'normal' extra would've been paid around £40 a day but, if you got direction, it went up to like £400 a day, so every extra craved to be told what to do. Because monsters are a crucial part of *Doctor Who* there *was* direction involved. In one scene we had to walk through the graveyard, somebody sprayed some mist and said, 'Hold your hands up. ACTION!' That shot was in the *Radio Times*. I wish →

Right: Two Haemovores pose for Ian between takes. Photo © Ian Collins.

Far right: The Haemovores advance in the churchyard.

Below left: Sylvester McCoy as the Doctor.

Below right: Recording a scene for *The Curse of Fenric* on location in April 1989. Photo © Ian Collins.

→ I had a copy of that. It was on the DVD cover as well."

We're looking at the DVD cover now. "Each Haemovore looks slightly different. I'm the one with the frilly collar, which was good because it makes me identifiable. When we put our masks on, I remember thinking, 'No one's going to know I've been in *Doctor Who*. They'll only have my word for it.' Which technically is still the case. Unless I've bluffed it for all these years..."

Ian admits he's surprised to still be asked about a small part he played 30 years ago. "As a kid I was a fan of Tom Baker and *Doctor Who* was always quite big, so at the time I felt I was part of something special. But I didn't realise I was part of something that would be so prevalent now."

When writer-director Pete McTighe got in touch with Ian about doing an interview for the upcoming Season 26 Blu-ray, he was sceptical at first. "I actually thought it was a joke and I didn't reply for about three weeks. Eventually I emailed, saying, 'Sorry if I'm coming back to you too late on this.' He replied, 'We're filming on Sunday. If you can make it, that'd be great.'

"The guy who designed the Haemovore masks [Stephen Mansfield] was at the interview too. I thought the masks would've been kept in some reverential place, but he said they'd just been sitting in a box in a shed for 30 years!"

> **"Each Haemovore looks slightly different. I'm the one with the frilly collar."**

During the interview, says Ian, "The mask was put on a dummy head and placed on the table next to us. Pete said, 'Does that table move around? It doesn't. Right, if I sit underneath it...' So when you see the Blu-ray, assuming they use it, there'll be a shot of the mask rotating which will look like it's on an automatic plinth, but it's actually Pete McTighe under the table moving it with his hands."

Ian laughs. "I was like, 'You're the director, mate, you shouldn't be doing this.' But he was so enthusiastic about the whole thing and really wanted to get it right. Apparently, *The Curse of Fenric* is his favourite story. Pete said when he returned from Australia the first place he headed was Hawkhurst, because he wanted to go to the church and see where it was filmed. He's such a big fan and such a nice bloke."

Ian suggests that "Most people alive probably have a memory of *Doctor Who*. The fact that I was in it always creates a conversation. I've spoken to really quite well-known actors who have said they would do a day in a mask for *Doctor Who*. David Walliams was one of them. Of course, he's done it now. [Walliams played Gibbis in 2011's *The God Complex*.] Who doesn't want to be a monster in *Doctor Who*? I was only an extra for a very short period of time but my *Doctor Who* experience was amazing."

He smiles. "The fact that you can't actually see my face is completely irrelevant." **DWM**

CHEQUE IT OUT

"Ten years ago I met Sylvester McCoy again at Soho House in London," says Ian. "Me and my mate were at the bar and he said, 'There's Doctor Who over there! You should introduce yourself.' I thought, 'As if I'm going to do that.'

"My mate is quite an extrovert, so he went up to Sylvester and said, 'Ian was one of your monsters.' Sylvester said, 'Which one were you, dear boy?' I told him I was a Haemovore and he said, 'Come and join us!' So we sat down and had a drink. He spoke to me like I was part of the family.

"I remember I said to Sylvester, 'The funny thing is, I still get cheques for being in *The Curse of Fenric* for DVD sales around the world. You obviously get them as well but for a lot more.' He said, 'I should jolly well hope so... I was the *Doctor*.' He said it in such a nice way and he wasn't bragging at all. He was just proudly like, 'I was the Doctor.'"

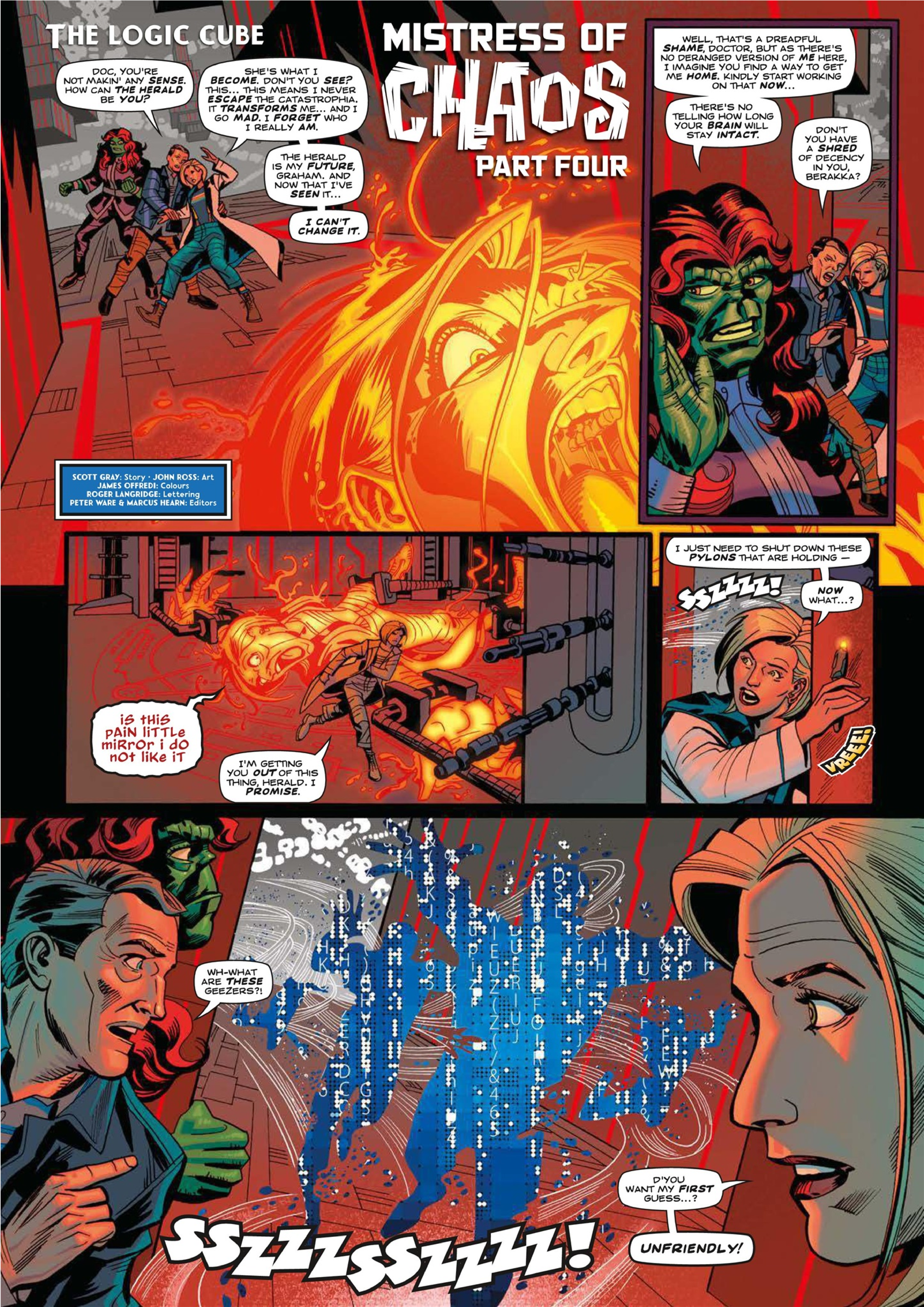
Does Ian still get those cheques now? "They stopped coming recently. They were only for really small amounts but it was always quite nice when one came through."

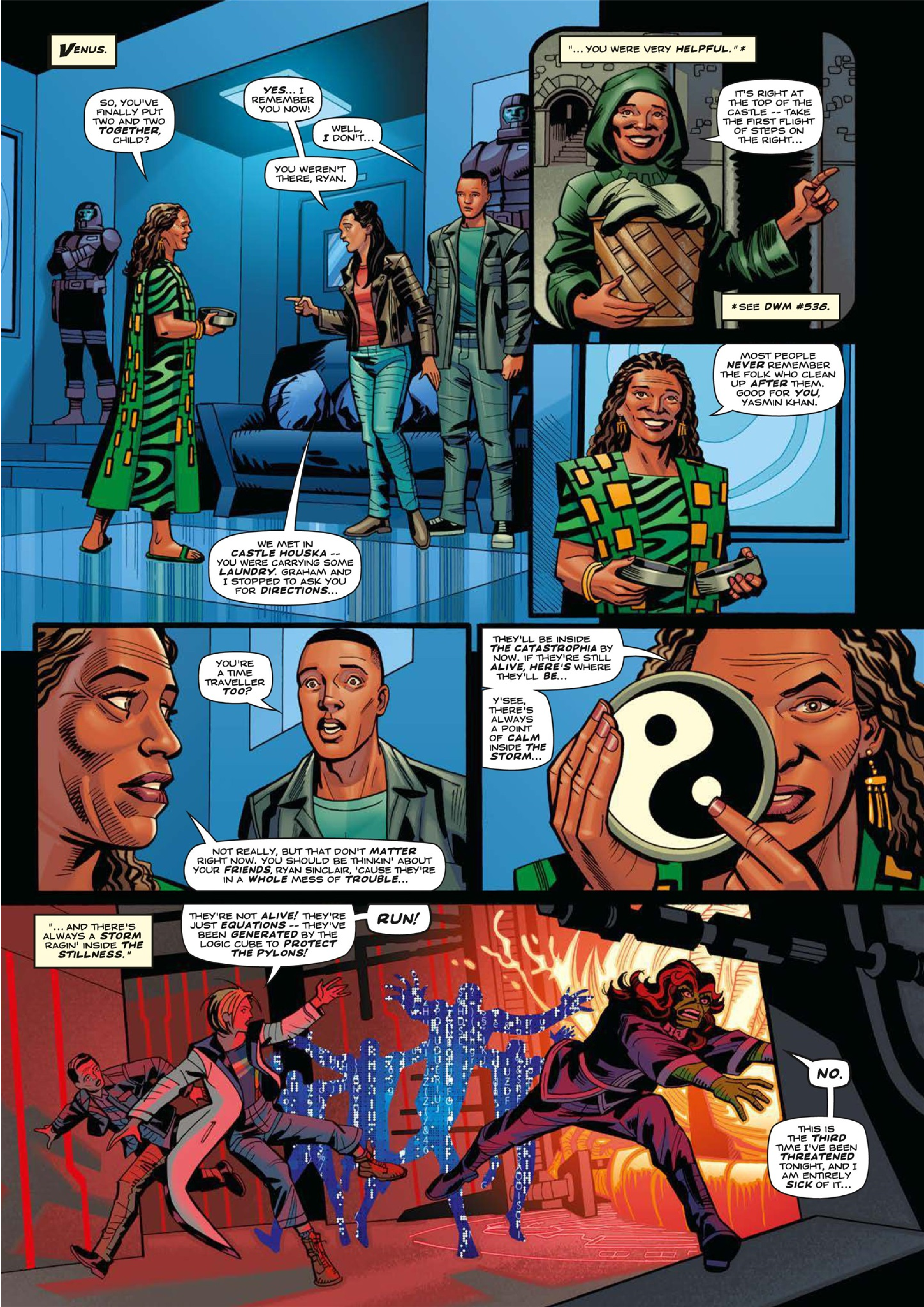
THE LOGIC CUBE

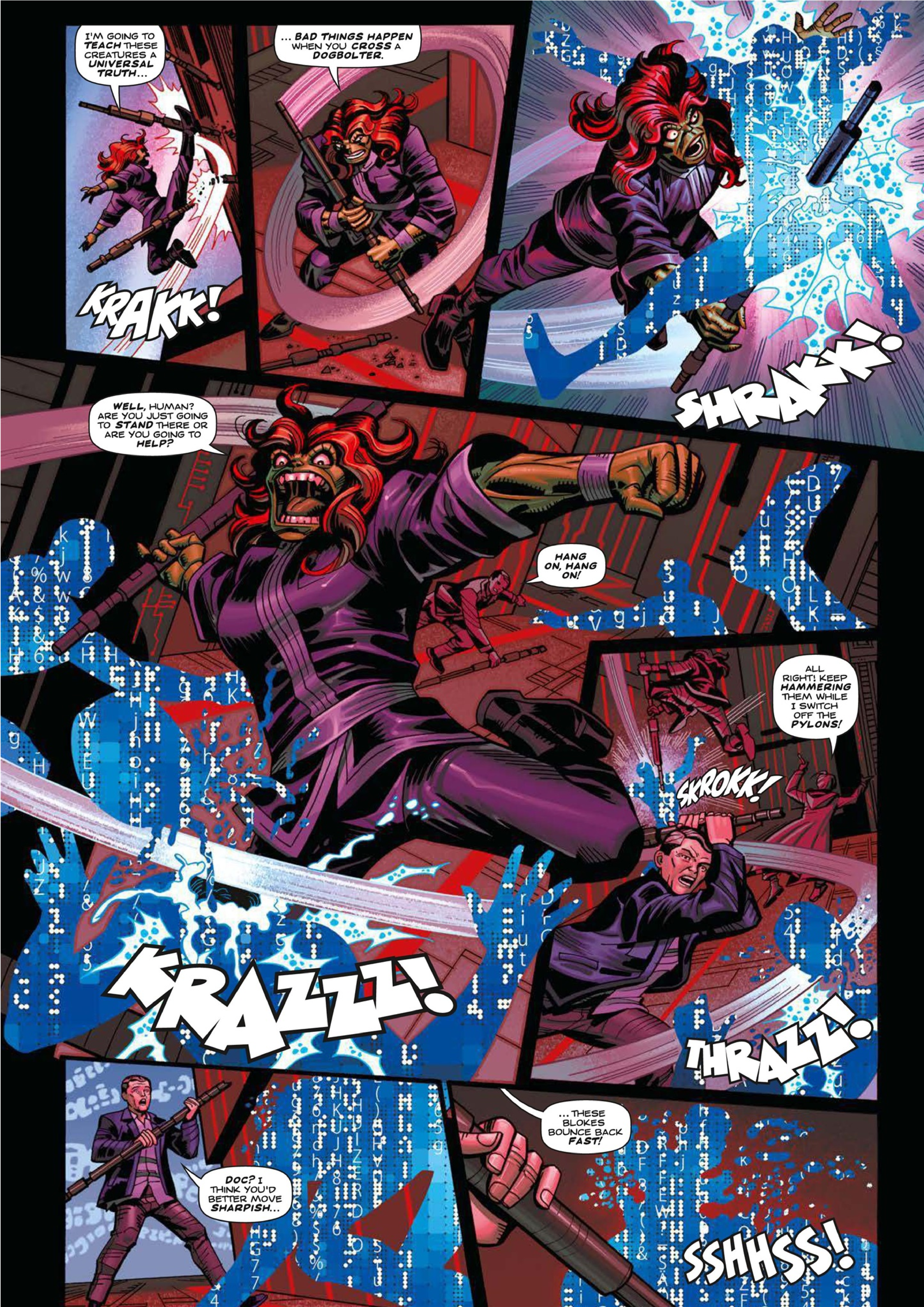
MISTRESS OF CHAOS

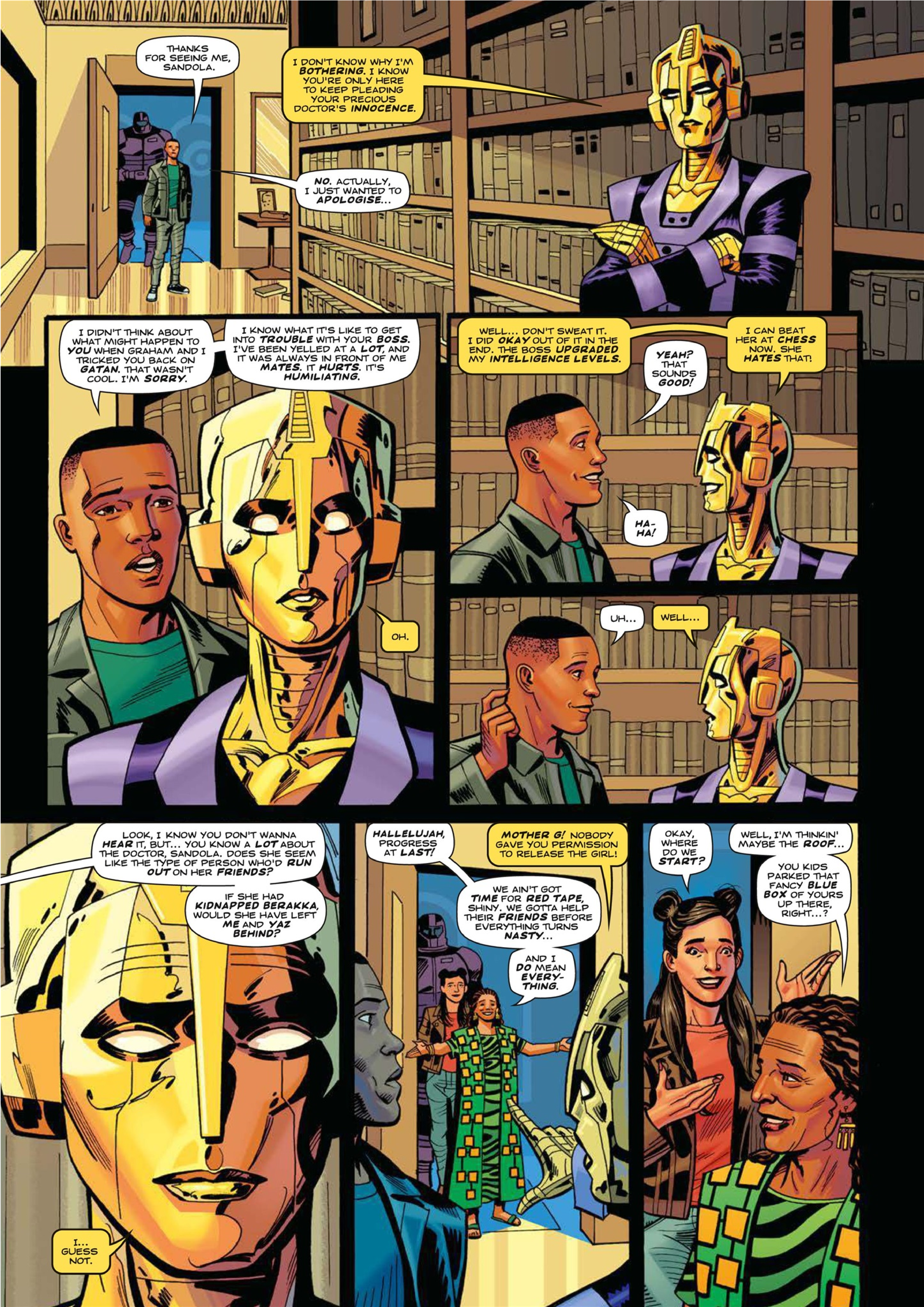
PART FOUR

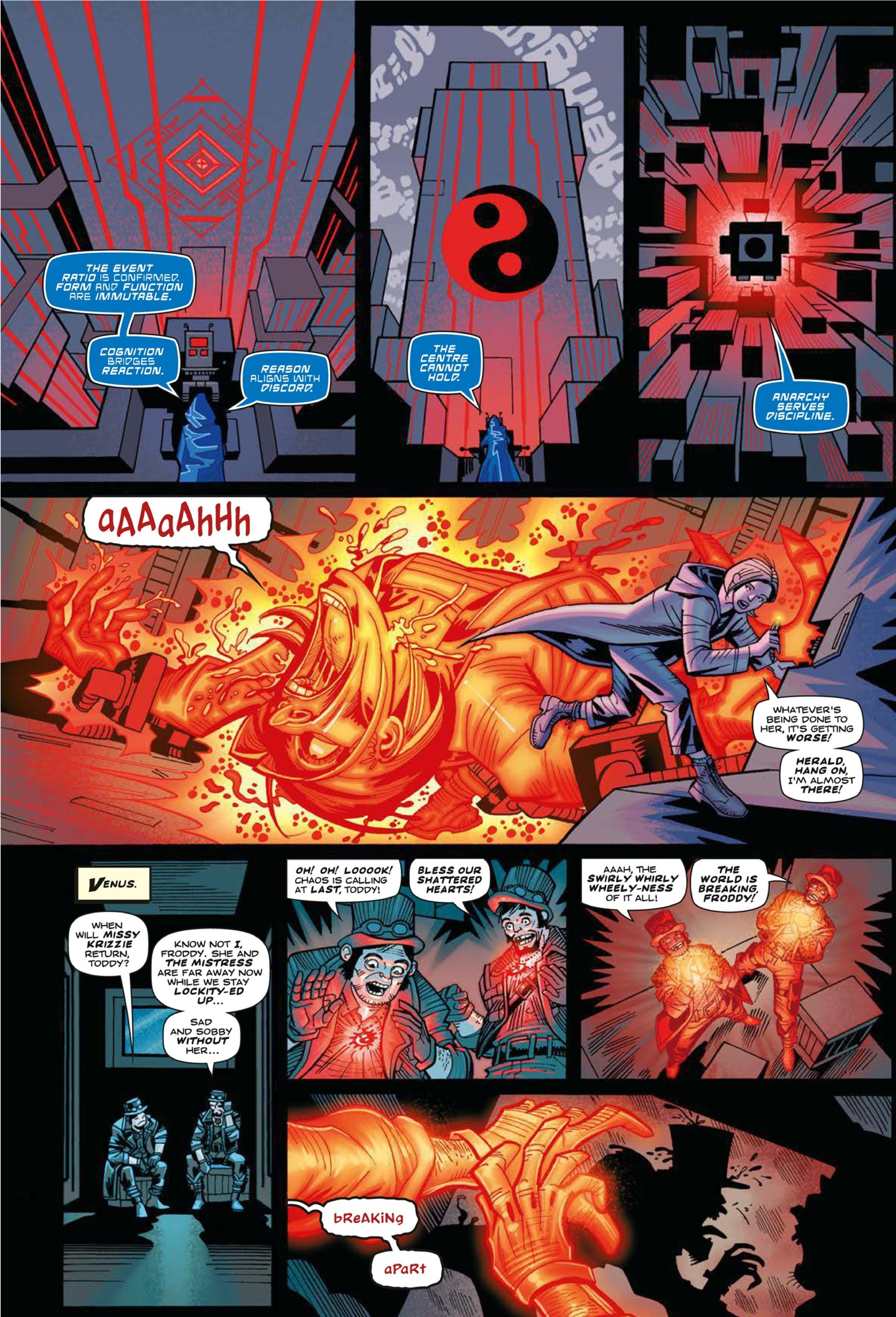
SCOTT GRAY: Story · **JOHN ROSS**: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

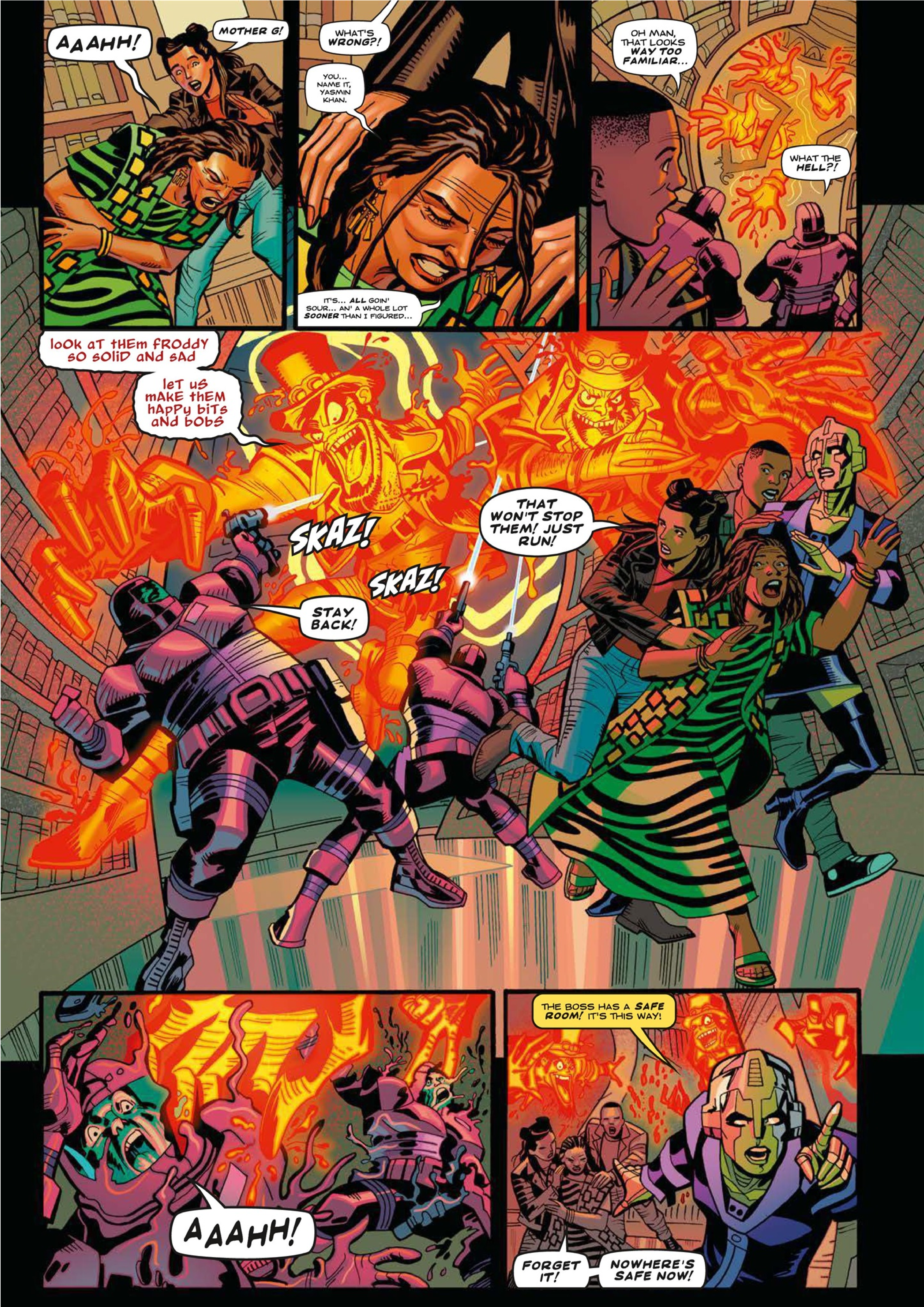

DOC, YOU'RE NOT MAKIN' ANY **SENSE**. HOW CAN **THE HERALD** BE **YOU?**
SHE'S WHAT I **BECOME**. DON'T YOU **SEE?** THIS... THIS MEANS I NEVER **ESCAPE** THE CATASTROPHIA. IT **TRANSFORMS** ME... AND I GO **MAD**. I **FORGET** WHO I REALLY **AM**.
THE HERALD IS MY **FUTURE**, GRAHAM. AND NOW THAT I'VE **SEEN** IT...
I CAN'T CHANGE IT.
WELL, THAT'S A DREADFUL **SHAME**, DOCTOR, BUT AS THERE'S NO DERANGED VERSION OF **ME** HERE, I IMAGINE YOU FIND A WAY TO GET ME **HOME**. KINDLY START WORKING ON THAT **NOW**...
THERE'S NO TELLING HOW LONG YOUR **BRAIN** WILL STAY **INTACT**.
DON'T YOU HAVE A **SHRED** OF DECENCY IN YOU, BERAKKA?
is this pain little mirror i do not like it
I'M GETTING YOU **OUT** OF THIS THING, HERALD. I **PROMISE**.
I JUST NEED TO SHUT DOWN THESE **PYLONS** THAT ARE HOLDING —
SSZZZZ!
NOW WHAT...?
VREEE!
WH-WHAT ARE **THESE** GEEZERS?!
D'YOU WANT MY **FIRST** GUESS...?
UNFRIENDLY!
SSZZZZSSZZZZZ!

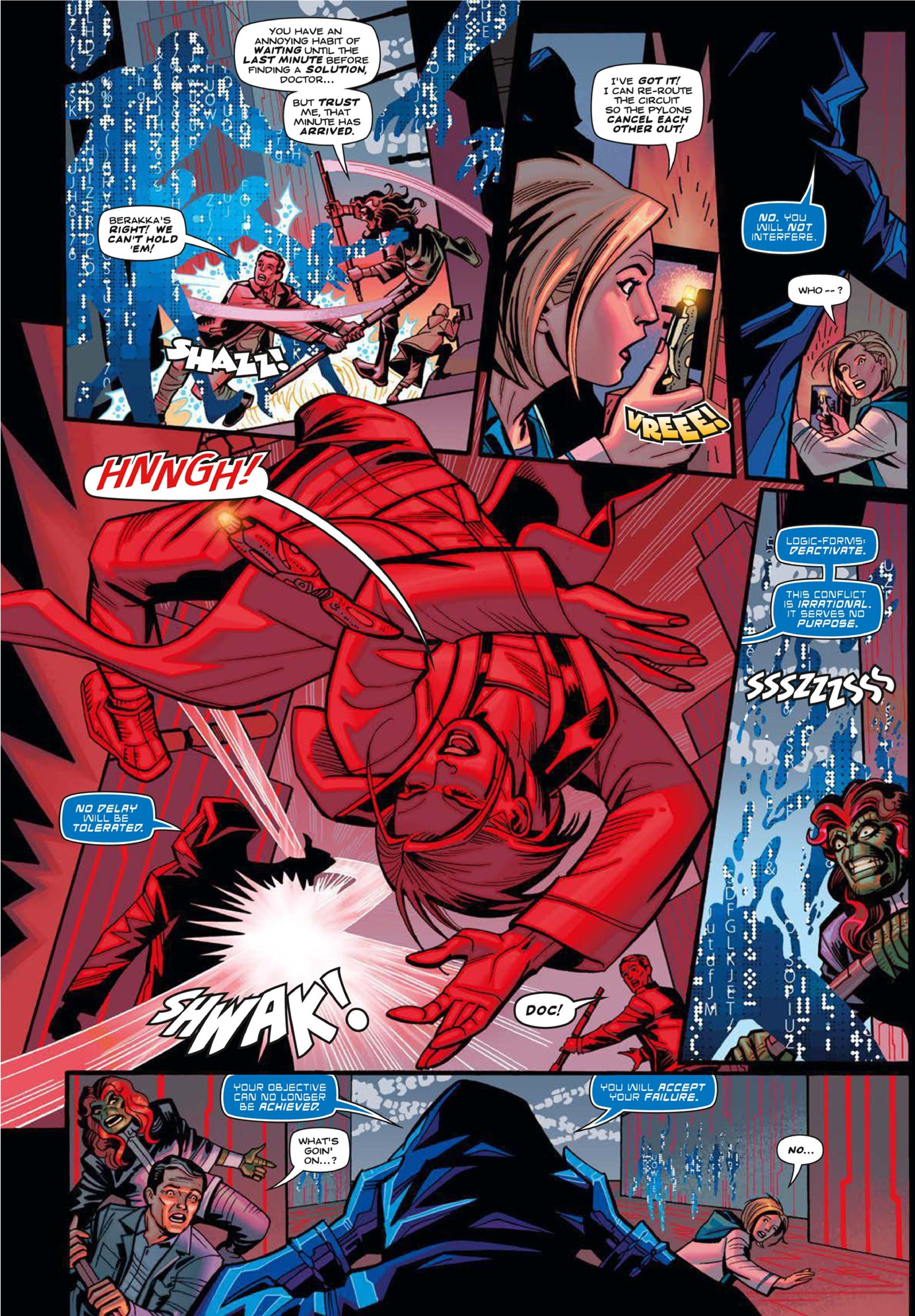

VENUS.
SO, YOU'VE FINALLY PUT TWO AND TWO TOGETHER, CHILD?
YES... I REMEMBER YOU NOW!
WELL, I DON'T...
YOU WEREN'T THERE, RYAN.
WE MET IN CASTLE HOUSKA -- YOU WERE CARRYING SOME LAUNDRY. GRAHAM AND I STOPPED TO ASK YOU FOR DIRECTIONS...
"...YOU WERE VERY HELPFUL." *
IT'S RIGHT AT THE TOP OF THE CASTLE -- TAKE THE FIRST FLIGHT OF STEPS ON THE RIGHT...
* SEE DWM #536.
MOST PEOPLE NEVER REMEMBER THE FOLK WHO CLEAN UP AFTER THEM. GOOD FOR YOU, YASMIN KHAN.
YOU'RE A TIME TRAVELLER TOO?
NOT REALLY, BUT THAT DON'T MATTER RIGHT NOW. YOU SHOULD BE THINKIN' ABOUT YOUR FRIENDS, RYAN SINCLAIR, 'CAUSE THEY'RE IN A WHOLE MESS OF TROUBLE...
THEY'LL BE INSIDE THE CATASTROPHIA BY NOW. IF THEY'RE STILL ALIVE, HERE'S WHERE THEY'LL BE...
Y'SEE, THERE'S ALWAYS A POINT OF CALM INSIDE THE STORM...
"...AND THERE'S ALWAYS A STORM RAGIN' INSIDE THE STILLNESS."
THEY'RE NOT ALIVE! THEY'RE JUST EQUATIONS -- THEY'VE BEEN GENERATED BY THE LOGIC CUBE TO PROTECT THE PYLONS!
RUN!
NO.
THIS IS THE THIRD TIME I'VE BEEN THREATENED TONIGHT, AND I AM ENTIRELY SICK OF IT...

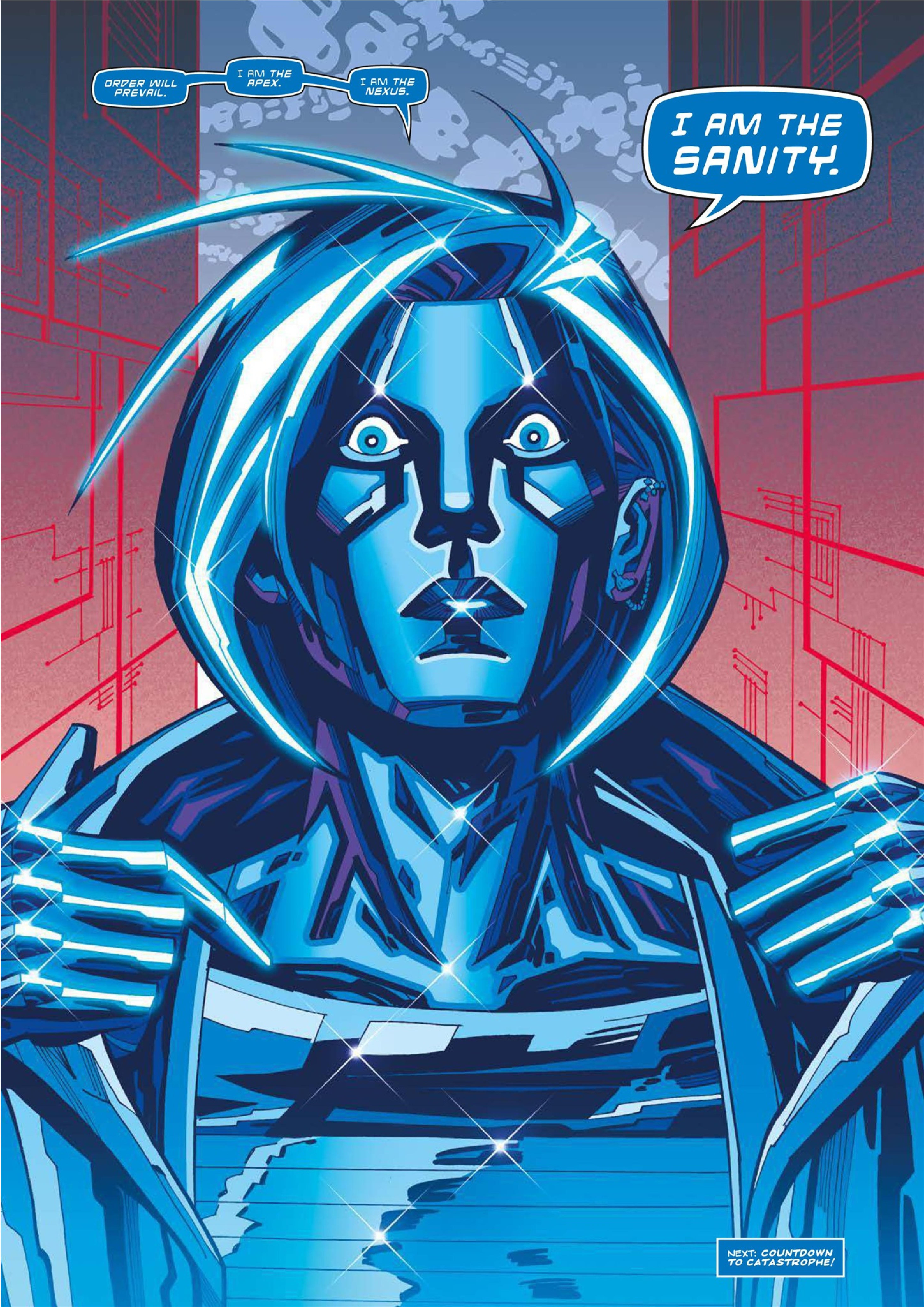

I'M GOING TO TEACH THESE CREATURES A UNIVERSAL TRUTH...
KRAKK!
... BAD THINGS HAPPEN WHEN YOU CROSS A DOGBOLTER.
SHRAKK!
WELL, HUMAN? ARE YOU JUST GOING TO STAND THERE OR ARE YOU GOING TO HELP?
HANG ON, HANG ON!
ALL RIGHT! KEEP HAMMERING THEM WHILE I SWITCH OFF THE PYLONS!
SKROKK!
KRAZZZ!
THRAZZ!
DOC? I THINK YOU'D BETTER MOVE SHARPISH...
... THESE BLOKES BOUNCE BACK FAST!
SSHHSS!


THANKS FOR SEEING ME, SANDOLA.
I DON'T KNOW WHY I'M BOTHERING. I KNOW YOU'RE ONLY HERE TO KEEP PLEADING YOUR PRECIOUS DOCTOR'S INNOCENCE.
NO. ACTUALLY, I JUST WANTED TO APOLOGISE...
I DIDN'T THINK ABOUT WHAT MIGHT HAPPEN TO YOU WHEN GRAHAM AND I TRICKED YOU BACK ON GATAN. THAT WASN'T COOL. I'M SORRY.
I KNOW WHAT IT'S LIKE TO GET INTO TROUBLE WITH YOUR BOSS. I'VE BEEN YELLED AT A LOT, AND IT WAS ALWAYS IN FRONT OF ME MATES. IT HURTS. IT'S HUMILIATING.
OH.
WELL... DON'T SWEAT IT. I DID OKAY OUT OF IT IN THE END. THE BOSS UPGRADED MY INTELLIGENCE LEVELS.
I CAN BEAT HER AT CHESS NOW. SHE HATES THAT!
YEAH? THAT SOUNDS GOOD!
HA-HA!
UH...
WELL...
LOOK, I KNOW YOU DON'T WANNA HEAR IT, BUT... YOU KNOW A LOT ABOUT THE DOCTOR, SANDOLA. DOES SHE SEEM LIKE THE TYPE OF PERSON WHO'D RUN OUT ON HER FRIENDS?
IF SHE HAD KIDNAPPED BERAKKA, WOULD SHE HAVE LEFT ME AND YAZ BEHIND?
I... GUESS NOT.
HALLELUJAH, PROGRESS AT LAST!
MOTHER G! NOBODY GAVE YOU PERMISSION TO RELEASE THE GIRL!
WE AIN'T GOT TIME FOR RED TAPE, SHINY. WE GOTTA HELP THEIR FRIENDS BEFORE EVERYTHING TURNS NASTY...
AND I DO MEAN EVERYTHING.
OKAY, WHERE DO WE START?
WELL, I'M THINKIN' MAYBE THE ROOF...
YOU KIDS PARKED THAT FANCY BLUE BOX OF YOURS UP THERE, RIGHT...?


THE EVENT RATIO IS CONFIRMED. FORM AND FUNCTION ARE IMMUTABLE.
COGNITION BRIDGES REACTION.
REASON ALIGNS WITH DISCORD.
THE CENTRE CANNOT HOLD.
ANARCHY SERVES DISCIPLINE.
aAAaAhHh
WHATEVER'S BEING DONE TO HER, IT'S GETTING WORSE!
HERALD, HANG ON, I'M ALMOST THERE!
VENUS.
WHEN WILL MISSY KRIZZIE RETURN, TODDY?
KNOW NOT I, FRODDY. SHE AND THE MISTRESS ARE FAR AWAY NOW WHILE WE STAY LOCKITY-ED UP...
SAD AND SOBBY WITHOUT HER...
OH! OH! LOOOOK! CHAOS IS CALLING AT LAST, TODDY!
BLESS OUR SHATTERED HEARTS!
AAAH, THE SWIRLY WHIRLY WHEELY-NESS OF IT ALL!
THE WORLD IS BREAKING, FRODDY!
bReAKiNg
aPaRt


AAAHH!
MOTHER G!
WHAT'S WRONG?!
YOU... NAME IT, YASMIN KHAN.
IT'S... ALL GOIN' SOUR... AN' A WHOLE LOT SOONER THAN I FIGURED...
OH MAN, THAT LOOKS WAY TOO FAMILIAR...
WHAT THE HELL?!
look at them froddy so solid and sad
let us make them happy bits and bobs
SKAZ!
SKAZ!
STAY BACK!
THAT WON'T STOP THEM! JUST RUN!
AAAHH!
THE BOSS HAS A SAFE ROOM! IT'S THIS WAY!
FORGET IT!
NOWHERE'S SAFE NOW!


YOU HAVE AN ANNOYING HABIT OF WAITING UNTIL THE LAST MINUTE BEFORE FINDING A SOLUTION, DOCTOR...
BUT TRUST ME, THAT MINUTE HAS ARRIVED.
BERAKKA'S RIGHT! WE CAN'T HOLD 'EM!
SHAZZ!
I'VE GOT IT! I CAN RE-ROUTE THE CIRCUIT SO THE PYLONS CANCEL EACH OTHER OUT!
VREEE!
NO. YOU WILL NOT INTERFERE.
WHO --?
HNNGH!
NO DELAY WILL BE TOLERATED.
SHWAK!
DOC!
LOGIC-FORMS: DEACTIVATE.
THIS CONFLICT IS IRRATIONAL. IT SERVES NO PURPOSE.
SSSZZZSSS
YOUR OBJECTIVE CAN NO LONGER BE ACHIEVED.
WHAT'S GOIN' ON...?
YOU WILL ACCEPT YOUR FAILURE.
NO...


ORDER WILL PREVAIL.
I AM THE APEX.
I AM THE NEXUS.
I AM THE SANITY.
NEXT: COUNTDOWN TO CATASTROPHE!

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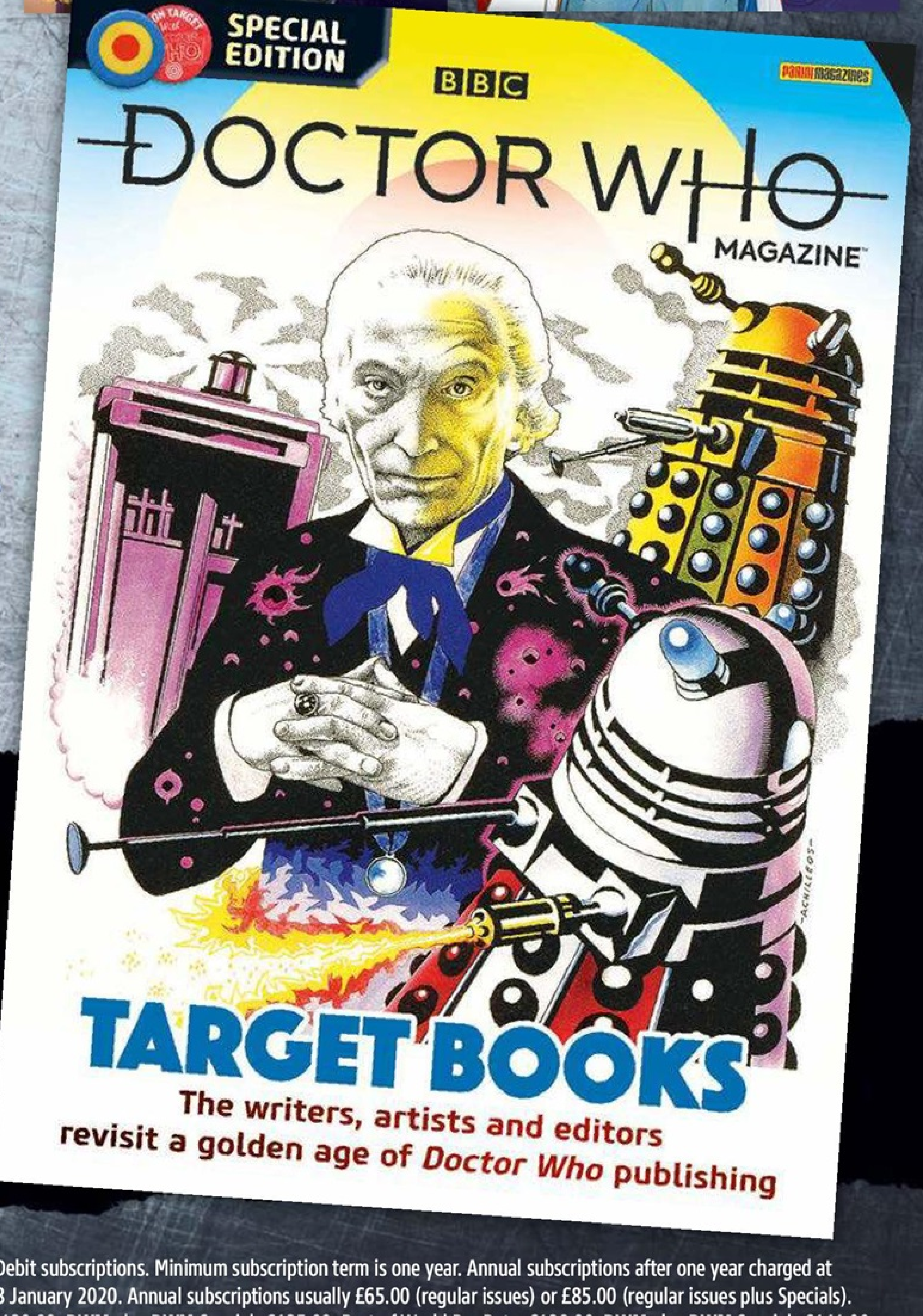
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Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The **Snowmen**

Let's travel back to Christmas in Victorian London, when the Doctor met a young woman called Clara Oswald for the very first time...

Feature by **ALAN BARNES**

On a cold, Christmassy morning, a little boy discovers that the snowman he made in his garden has come to life... *The Snowmen* begins, then, exactly like *The Snowman* (1982) – the animated TV film that gave us the song *Walking in the Air*. Really, though, *The Snowmen* began with the late Douglas Adams, who, circa 1979, briefly served as script editor of *Doctor Who*. Interviewed for the academic study *Doctor Who: The Unfolding Text* (1983), Adams recalled how he'd once imagined a story in which the Doctor decided that he was sick and tired of travelling the universe, fighting evil: "And I wanted him actually to try and escape out of it, and refuse to have anything to do with whatever problem the universe may throw at him. But gradually having to return to that because of something that happened." *The Snowmen* was that idea, writer Steven Moffat admitted in the *Radio Times*: "I remember reading about it and thinking it sounded so great that, if I ever had the chance, that would be one hell of a story to tell..."

Here, the 'something that happens' to rouse the Doctor from the existential funk caused by the loss of his companions Amy and Rory Pond is Clara Oswald. At the time of recording, new companion actress Jenna-Louise Coleman had not only recorded her appearance as 'alternative Clara' Oswin Oswald in 2012-13 series opener *Asylum of the Daleks*, but a further two episodes as the 'regular' 21st-century version of Clara: *Hide*, then *Cold War* – which aired as the fourth and third episodes of 2013. Meaning we all expected the Victorian Clara to turn out to be the regular Clara. But she wasn't, as became apparent in *The Snowmen*'s cruel twist; when she failed, in fact, to go walking in the air...

Which deserves to be remembered as one of the nastiest surprises in *Doctor Who*'s history.

FIRST BROADCAST: 25 December 2012

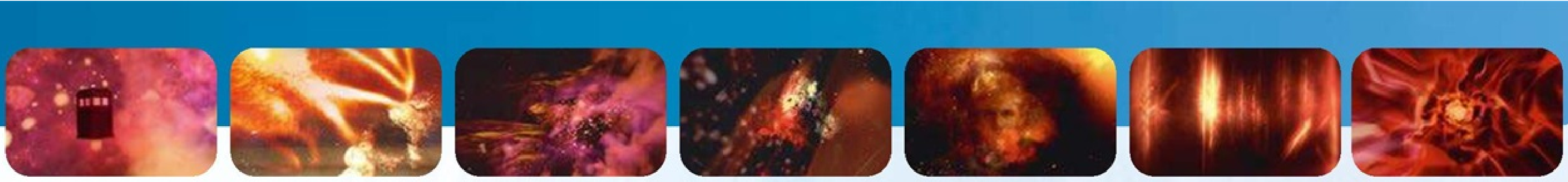
England, 1842: a young boy builds a snowman – then hears its voice in his head...

00m 14s The villainous voice that says it can help young Walter (Cameron Strefford) is that of Ian McKellen – who later appeared as himself in the 50th anniversary 'Red Button' comedy *The Five(ish) Doctors Reboot* (2013). McKellen also played semi-retired actor Freddie, life partner to Stuart (played by sometime Master Derek Jacobi), in the ITV sitcom *Vicious* (2013-16). In the second episode (broadcast 6 May 2013), it was revealed that Freddie has been invited to a "fan club screening" of his *Doctor Who* episode: "Apparently, I've been voted the tenth most popular villain of all time... Does something like that even mean anything?"

The Snowmen was extensively restructured in post-production. As scripted, this 'young Walter' scene came later, following on from the opening titles, and the pre-credits sequence, set in 1892, was focused around another boy entirely: a boy dropped from the finished programme. As written and recorded, the episode opened with a little boy (played by Max Furst) looking out of a bedroom window into a small back garden, and frowning at the sight of the "big round jolly snowman" standing there. The snowman had no features: "no coals for eyes, or carrot nose... and somehow its blankness is almost sinister." The boy asked his mother (Devon Black) if snowmen came back – because outside, he insisted, was the same snowman they'd made the year before...

Walter Simeon watches as his workers scrape snowmen samples into specimen jars.

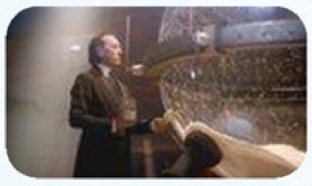
Above: The sinister Dr Walter Simeon (Richard E Grant) in *The Snowmen* (2012).
Right: A mother (Devon Black) and her little boy (Max Furst) look out from his bedroom window in a scene cut from the finished episode.



We returned to the same back garden later, when the boy, having sneaked out of bed, exited the house to see: "Crump!! Crump!! Two more identical snowmen explode up through the snow!!" Mouths opened in their faces to reveal "glittering fangs" – whereupon, unsurprisingly, the boy raced back indoors...

01m 25s Fifty years later: the grown-up (Dr) Walter Simeon (Richard E Grant) watches as his workers scrape snowmen samples into specimen jars from the alley outside the Rose & Crown pub, where Clara was already supposed to have met the Doctor (in the scene beginning at **03m 13s**). This was supposed to be Simeon's second stop, having already collected samples from the now-dormant snowmen in the little boy's garden. Originally, the first workman began scraping at the base of the snowman – whose mouth suddenly cracked open, revealing its teeth. Careful, warned Simeon: "The snow has travelled a long way. It's bound to be hungry."

Richard E Grant had twice before played alternative Doctors: firstly in the Steven Moffat-authored Comic Relief adventure *The Curse of Fatal Death* (1999), then in the 'webcast' animation *The Scream of the Shalka* (2003).



01m 57s Simeon has entered the boardroom of the 'GI Institute', where he spoons snow from the specimen jars into a huge globe while the voice of the snowman speaks to him... in a scene originally intended to be placed much later, after Clara had fled down the staircase leading to the Doctor's cloud-borne TARDIS (at **18m 00s**).

The Simeon/sinister voice dialogue was altered in dubbing. Instead of reporting that the last of the arrivals had been sampled, Simeon said that the thaw would be coming tonight. Then, rather than say that the swarm was approaching, the voice replied: "The thoughts and dreams and nightmares of this entire city are ours now. We are learning much of this world. But not enough. We must learn to take human form." This was followed by the scene in which Simeon fed the workmen to the suddenly materialised snowmen.

A barmaid discovers that a snowman has suddenly appeared in the yard outside the Rose & Crown, and asks a mysterious passer-by if he made it...

03m 14s The barmaid is Clara (Jenna-Louise Coleman) – the spitting image of Oswin in *Asylum of the Daleks* (2012), although the Doctor doesn't know what Oswin looked like. Stage directions described Clara as "Nancy in *Oliver*", and indeed, she wears a claret-coloured dress, higher-cut but otherwise very like that worn by Shani Wallis as Nancy in the 1968 film version of the 1960 stage musical *Oliver!*, itself taken from Charles Dickens' *Oliver Twist* (1839).

For his part, the Doctor (Matt Smith) was described as resembling another Dickensian character: "A Victorian gentleman now: sombre, bit severe. Almost Scrooge."

Originally, Clara recognised the snowman as one she'd made the year before, just as the little boy had: "So how can it be back again?" she wondered. When the Doctor queried how Clara could remember "the exact snowman" she'd made last Christmas, she said she couldn't forget it: "Look at the face – gave me nightmares."

04m 46s Clara chases after the Doctor's brougham carriage – which, as written, cued the first cut back to the little boy, seeing two more snowmen appear in his garden (see above). Then the action returned to Clara, making a "flying leap" to jump on the back of the Doctor's carriage – but just missing and tumbling through the snow. Whereupon: "we pan to a high wall next to her, now craning up over the wall" – to see the exterior of Darkover House, not introduced in the finished programme until after the opening titles.

05m 21s "Doctor who?" wonders Clara, hanging upside-down from the hatch in the roof of the Doctor's carriage.

On screen, this leads into the first use of the series' new opening title sequence and theme arrangement – but stage directions specified a title caption reading simply "DOCTOR WHO... No individual episode title, or title sequence. Just a few sombre bars of the traditional music, Victorian style."

06m 42s In a scene originally placed between the first Little Boy's House scene and Clara's introduction, Simeon's called on Captain Latimer (Tom Ward) at Darkover House. The year before, Latimer's children's governess drowned in the ornamental pond, which then froze; Simeon tells Latimer that he wants what's growing inside the pond – and gives him his card. Stage directions specified only a "brief glimpse" of Simeon's card – "just the embossed letter G.I. and an address". High definition, however, gives away the secret identity of Simeon's snowman to anyone familiar with adversaries of the Second Doctor – since the clearly visible 'Great Intelligence →

Essential Info

» Saul Metzstein directed 2012 Christmas special *The Snowmen* as half of a two-story block with *The Crimson Horror*, the sixth episode to air in 2013 – since both stories featured the Doctor's Victorian England associates Vastra, Jenny and Strax.

» The GI Institute boardroom scenes were the first to be recorded, at The Coal Exchange in Mount Stuart Square, Cardiff, over Monday 6 and Tuesday 7 August 2012. Two days were spent at Fields House, Newport (previously seen in *Blink*, 2007) recording the Captain Latimer's study scenes, among others. Clara's graveside was located at Cathays Cemetery on Allensbank Road, Cardiff. Four days in total were spent recording various Darkover House exteriors and interiors at the Gothic revival Treberfydd House in Brecon (previously the boarding school in *Human Nature*/*The Family of Blood*, 2007). Darkover's playroom and children's bedroom, though, were found at Insole Court on Fairwater Road, Cardiff – also the venue for ultimately cut scenes set in a little boy's house. Further GI Institute interiors were recorded at Cardiff University. Victorian London exteriors were recorded around Corn Street and Portland Square in Bristol. Madame Vastra's orchid house was located at Llandough Castle in the Vale of Glamorgan. Young Walter's house was Treowen, at Wonastow in Monmouth.

» Excepting additional sequences and pick-ups recorded outside the principal production period, everything else was recorded throughout August and September at the series' new Roath Lock Studios home, including the Rose & Crown yard and alley exteriors, and designer Michael Pickwood's new TARDIS interior – built when the cost of moving the existing set from Upper Boat Studios was deemed prohibitive.

» *The Snowmen* ranked 68th (out of 241) in DWM's *First 50 Years* poll of 2014.

Top: Living snowmen!

Above inset: Director Saul Metzstein.

Right: The scenes set in Darkover House were shot on location at Treberfydd House in Brecon.

→Institute' is located at 2 Bloomsbury Lane, London (not a real address).

07m 50s Simeon's confronted by the Silurian Madame Vastra (Neve McIntosh) and Jenny (Catrin Stewart) – associates of the Doctor's last seen in *A Good Man Goes to War* (2011), whose exploits, according to Simeon, have inspired one Dr Doyle to write certain "fantastical tales" in *The Strand Magazine*. If Vastra was the model for the not-yet-knighted Arthur Conan Doyle's Sherlock Holmes, her "suspiciously intimate companion" Jenny must be a proxy for Holmes' live-in chum Dr Watson.

Simeon tells Vastra that "winter is coming", echoing a recurring phrase from the HBO fantasy series *Game of Thrones* (2011-19) – one used for the title of its first episode, in fact.

In the shooting script, Vastra and Simeon didn't meet until the final 'boardroom' sequence (circa **48m 26s**). This scene was written long after the rest of the episode and recorded during production of the 2012-13 series finale *The Name of the Doctor* (2013) – also featuring Vastra, Jenny and Simeon, and also directed by Saul Metzstein.

09m 08s Vastra and Jenny's other associate is the Sontaran Strax (Dan Starkey) – Doyle's model for Holmes' cook-cum-landlady Mrs Hudson, we presume – who's driven the Doctor's carriage to observe Simeon entering the GI Institute.

As Strax's dialogue about the snow samples implies, this scene was meant to be placed immediately after the scene in which Simeon's workmen took scrapings from the snowmen in the little boy's garden...

Clara thinks about the snowman in the yard, causing fanged snowmen to form...

12m 55s ...because the snow's feeding off her thoughts, explains the Doctor in exposition expanded from the shooting script. As written, after more snowmen appeared, Clara told the Doctor: "Every time you tell me to stop thinking about it, I think about it!!" It was just a snowman, the Doctor assured her – which she countered with, "It's a scary snowman. I had nightmares about it!" Too late, the Doctor warned her not to think about the nightmares... because now the snowmen revealed their fangs. "They've never done that in my nightmares," noted Clara.

Right: Clara Oswald (Jenna-Louise Coleman) and the Doctor (Matt Smith) are surprised by a very unusual snowman.

13m 14s Urged by the Doctor, Clara imagines the snowmen melted... and the pair of them find themselves suddenly soaked as the snowmen dissipate. Stage directions imagined the aftermath differently: "They look down – they're up to their ankles in water. Wider: The snow is gone from the alleyway – but it is now flooded."

14m 16s Having sneaked out of the carriage meant to take her back to the Rose & Crown, Clara's followed the Doctor... who whistles a section of the Austrian organist Franz Xaver Gruber's *Silent Night* (1818) as he arrives at a snowy square and pulls the bottom of a retracting ladder from the air. Originally *Stille Nacht, heilige Nacht*, the same tune had featured in both of the last two Christmas specials, *A Christmas Carol* (2010) and *The Doctor, the Widow and the Wardrobe* (2011); it would turn up again in *Twice Upon a Time* (2017).

17m 13s Clara knocks on the door of the 20th-century police box she's found parked on a cloud at the top of a long spiral staircase, invisible from the ground. Stage directions indicated: "we might notice that the TARDIS has aged quite a bit. The paintwork has darkened with age, and the box is battered and battle-scarred". It is – but why? At the end of the previous televised adventure, *The Angels Take Manhattan* (2012), the Doctor read a message left for him in the afterword to River Song's pulp fiction-y part-memoir *Melody Malone* by his lost companion Amy Pond – in which she'd predicted that, with Amy and her husband Rory trapped in 1938, "you won't be coming back here for a while". This stage direction, coupled with Vastra's statement (at **24m 55s**) that the Doctor was "different once, a long time ago", would seem to indicate that Amy was right – and that for the Doctor, some considerable time has passed between the events of *The Angels Take Manhattan* and now.

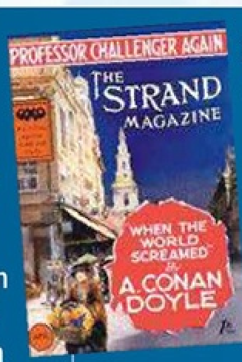
Has he only recently returned to Earth, though? In the interim, he seems to have fallen out of love with the tweedy jackets he'd worn hitherto, and (as we'll see) the TARDIS control room has undergone a significant revamp – which makes that 'battle-scarred' direction particularly intriguing. Was the previous control room *literally* lost in a battle of some description?

THE GANG'S ALL HERE

Vastra, Jenny and Strax were among the 'soldiers' assembled by the Doctor in *A Good Man Goes to War* (2011) to take part in an assault on the asteroid Demons Run – during which Strax was (apparently) killed, a turn of events referenced by the Doctor at **11m 50s**, when he tells Clara how a friend of his had brought Strax back (ie, from death). This was dramatised in *The Battle of Demons Run: Two Days Later*, a 'minisode' eventually incorporated into the *Complete Seventh Series* DVD/Blu-ray release. Here, Jenny explained to the recovered Strax that they'd healed his wounds, and that what he'd presumed to be the fatal shot had only caused him to faint. Vastra then offered to take Strax back with them to the "planet" of London in the year 1888 (late autumn, we presume, since Vastra had only recently killed 'Jack the Ripper').

Two further minisodes were produced, both set in the run-up to *The Snowmen* – ie, passing over the great many adventures enjoyed by the trio (and supposedly exploited by one A Conan Doyle) in the intervening period, 1888-92. In *The Great Detective* (originally broadcast on 16 November, as part of the 2012 *Children in Need* telethon) the so-called Paternoster Gang (of Paternoster Row, in the City of London) sought to engage the "retired" Doctor's interest, describing (for example) the case of one Professor Erasmus Pink, who'd drunkenly declared his intention to "split the world open with a giant drill through the thinnest part of the Earth's crust". Evidently Dr Doyle was paying more attention than the Doctor, since this bears a remarkable resemblance to his novella *When the World Screamed* (1928), in which his Prof George Challenger sought to do much the same.

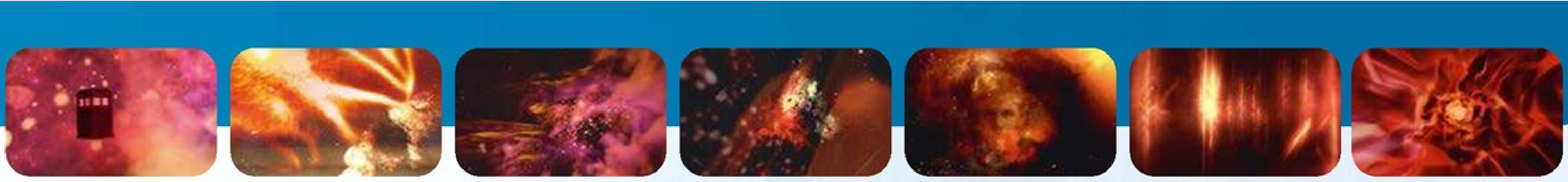
The final minisode, *Vastra Investigates*, ended with snow beginning to fall...


PROFESSOR CHALLENGER AGAIN
THE STRAND MAGAZINE
WHEN THE WORLD SCREAMED BY A. CONAN DOYLE

Above left: Vastra (Neve McIntosh), Strax (Dan Starkey) and Jenny (Catrin Stewart) in *The Battle of Demons Run: Two Days Later*.

Above: *When the World Screamed*, published in *The Strand Magazine*.

Right: Madame Vastra.



17m 53s The Doctor finds Clara's shawl, dropped in her flight down the staircase: in early drafts, he found her hat at the foot of the stairs, with "DOCTOR WHO" written in the snow beside.

18m 11s At the Institute, more snow is spooned into the globe – oddly, because Simeon had brought in "The last of the arrivals" earlier (at **01m 46s**). Surely the samples would have melted by now? (In fact, this scene seems to have been created entirely in post-production and dubbing, since it featured nowhere in the shooting script.)

19m 00s Christmas Eve morning, and Clara exits the Rose & Crown, despite the landlord (Jim Conway) begging her to stay – but why would he think that Clara's mysterious "other work" is any of his business? The closing credits confirm that this is Clara's Uncle Josh – even though scripted dialogue references to their familial relationship didn't make it to the finished programme. As written, for example, Clara departed the pub with the line, "Because, Uncle, you'd never believe me!"

19m 20s Having changed her clothes en route, Clara arrives at Darkover House... where she normally works as a governess. Stage directions gave 'Miss Montague' a forename: "This is her in her Beryl Montague guise, all haughty and cold." Circa autumn 2011, a Victorian governess named Beryl (named, it appears, after writer Steven Moffat's mother-in-law, TV producer Beryl Vertue) had been intended to replace Amy Pond as the Doctor's companion, prior to a rethink early in 2012 – meaning Clara's assumed identity is that lost companion character, pretty much!

Clara is met by maid Alice (Liz White) – but in early drafts, Latimer's household also included a footman named Billy (the name of Sherlock Holmes' Baker Street pageboy, note).

20m 08s Clara has been summoned to Captain Latimer's study to discuss his daughter Francesca's recent nightmares – but a big chunk of this scene was cut in editing. Stage directions described how Clara's very presence caused her widowed employer to immediately blush and go to pieces: "The moment she's in the room he is a man carved out of solid embarrassment, communicating largely in awkward pauses – because, let's be clear, she is Far Too Pretty." On screen, Clara asks Latimer: "You wanted to see me?" Originally, Latimer floundered – "Like he always flounders with her" – and filled the silence by saying she looked well. "I am well, I am always well, I am very firm on that point," replied Clara, to which Latimer responded: "Yes, you look very firm." Realising what he'd said, Latimer blushed; and, seeing him "going all colourful again", Clara went to pour water from a carafe, saying: "You know what happens now – you'll go completely scarlet and knock over a vase." Clara then asked if it'd help if she loosened Latimer's collar. "Probably not a tremendous amount, no," replied the Captain, before "taking up a proper stern position at the fireplace" so they might get "Down to business".

Clara's 'vase' line was paid off at the end of the scene. Before exiting Latimer's study, Clara warned him to "step away from that china figurine" – and, as she entered the hallway, closing the door behind her, we heard "an ornament smashing from within the room". Giving "a tut and a little shake of her head", Clara moved on...

20m 56s In the garden, 'Miss Montague' is reunited with Latimer's children Francesca (Ellie Darcey-Alden) and Digby (Joseph Darcey-Alden). Unusual name, 'Digby' – so *The Fact of Fiction* is tempted to observe that it's not impossible for him to grow up to be the unseen 'Uncle Digby' whose big country pile the Arwell family visited at Christmas 1941 in *The Doctor, the Widow and the Wardrobe*. Stage directions gave Digby Latimer's age as ten, meaning he was born circa 1882, and the Arwells' Uncle Digby is said to be "in a home in Battersea" in 1941 – so if they are the same Digby, he ended up in a convalescent (or similar) home by the age of 59. Which seems young; but if Digby followed his father into the navy, he could easily have ended up a captain in his thirties, during the First World War – and been injured in battle...

The Doctor was described as resembling "A Victorian gentleman now: sombre, bit severe. Almost Scrooge."

22m 09s The children have shown Clara the pond their last governess drowned in – but as late as shooting script stage, they saw something rising up from the centre of the still-frozen pond: "You'd almost think it was an ice sculpture – a crudely formed ice sculpture of a clawing hand reaching up out of the frozen pond." Frannie asked Clara why the ice looked like a hand – "It's like she's coming back" – and it was this that led her to describe how she'd dreamed about her old governess coming back for Christmas. →

Left: The Doctor in his Dickensian garb.

Bottom: Digby (Joseph Darcey-Alden) and Francesca (Ellie Darcey-Alden) greet Clara in the garden of Darkover House.

The **Fact** of **Fiction**

→Jenny sees Clara trying to call the Doctor down from his cloud, and takes her to see Vastra – who challenges Clara to entice the Doctor with a one-word message…

26m 48s That message – 'Pond' – causes the Doctor to lower his book and look at his reading glasses… because they're the glasses he took from Amy in *The Angels Take Manhattan*. As written, this prompted a cutaway to the hand in the frozen pond: "just once it… twitches."

27m 23s Purporting to be consulting detective Sherlock Holmes, the Doctor calls in on Simeon at the Institute – wearing the deerstalker hat and Inverness cape that made only their second print appearance that same month, December 1892, in the illustrations by Sidney Paget for the *Strand Magazine* story *Silver Blaze*. What's happened to the different, but equally Paget-ian, hat and cape combination worn by the Fourth Doctor (Tom Baker) in *The Talons of Weng-Chiang* (1977) – is it no longer in the TARDIS wardrobe?

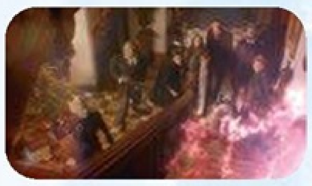
28m 26s The Doctor soon deduces that the intelligent, snow-mimicking crystalline organism inside the globe is a "Moriarty" – a reference that must fly over the head of everyone else in the room, since *The Final Problem*, introducing Holmes' criminal mastermind nemesis Professor James Moriarty, won't be published in the *Strand* until December 1893, a full year later. (Unless Moriarty is a real person in this universe, even though Holmes isn't?)

Since the Intelligence needs human DNA in ice form in order to translate itself into something more permanent than snowmen, the Doctor investigates the frozen pond.

32m 35s "Bloomin' 'ell!" exclaims Clara when the ice governess (voiced by Juliet Cadzow, aka bus driver Edie McCredie in the BBC children's series *Balamory*, 2002-05) enters the children's bedroom.

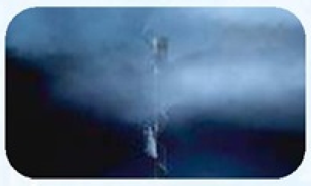
33m 36s The Doctor's blasted the resurrected governess with his sonic screwdriver. Outside, however, Simeon activates a strange device (described in stage directions as "like a bubble wand for blowing bubbles through") that generates "snow", and blows it over the wall – which was supposed to have been witnessed by Vastra and Jenny, "watching the G.I. cab from a discreet distance…"

With snowmen having appeared outside, Vastra, Jenny and Strax join the Doctor indoors – where Jenny generates a forcefield to hold the reconstituted ice governess.



36m 44s "Sir, please do not noogie me during combat prep," asks Strax, after the Doctor affectionately rubs his knuckles on the Sontaran's head. The so-called 'noogie' appears to have originated in the US in the mid-20th century, with the *Oxford English Dictionary* dating the first published use of this slang term to the 1960s (in the Israel Horovitz play *The Indian Wants the Bronx*). So maybe Strax picked it up from the Doctor… or maybe it was originally a Sontaran barracks tradition that Strax accidentally exported to a New York schoolyard at some point? (Now there's a story that needs to be told.)

39m 25s Simeon wants the governess as a blueprint for the Intelligence – so, with Clara following, the Doctor's lured the ice creature to the roof. Now, in order to bypass the attic window, the governess dissipates, then reforms outside – but she wasn't meant to be the only menace present. Stage directions had snowmen "extruding themselves into existence" on the rooftop while the Doctor challenged Clara to divine his plan: "visible between them the Ice Governess, nearly formed. All around snowmen growing – ice-fanged mouths yawning open. In the middle, the Doctor and Clara – nose to nose, like they're more concerned about their own game of brinkmanship than the danger growing around them."



40m 26s "So – barmaid or governess, which is it?" the Doctor asks Clara, as they begin to climb the spiral staircase to the TARDIS parked above the house. He never hears her answer, though, because a significant chunk of their subsequent chat was cut for time. Originally, she told him that she was "just helping out" her uncle by working as a barmaid – but she'd bettered herself by learning to talk proper: "People take you seriously when you talk proper. Pay you more too." The Doctor surmised that she'd changed her name, probably faked some references and pretended to be a qualified governess – which led her to ask, sharply: "Are you a qualified doctor?"

The exchange in which Clara asks how they got up "so high so quick", and the Doctor told her how the staircase was "taller on the inside", didn't feature in the shooting script and appears to have been dubbed in post-, to cover the discontinuity left by the loss of the lines above.

40m 57s The Doctor leads Clara inside the TARDIS – the camera following the pair through the doors into its new, impossibly dimensioned control room interior in a single unbroken shot, for the first time in the series proper (although a similar shot had featured in the 1993 anniversary documentary *30 Years in the TARDIS*).

PRACTICALLY PERFECT

When Clara, in the guise of Victorian governess 'Beryl Montague', puts her charges Frannie and Digby to bed (at **31m 50s**), she promises them that a man who "lives on a cloud in the sky" is coming to help – which the children take to be another of her "definitely true" stories, like having being born behind the clock face of Big Ben, and inventing fish.

Clara isn't a magical nanny, like Mary Poppins – as most famously incarnated by Julie Andrews in the Walt Disney film of 1964 – but is there an interesting comparison to be made here, nonetheless? Because *The Fact of Fiction*'s Poppins consultant Miranda Barnes (15) notes that, whereas Poppins is first seen to live on a cloud in the sky, and uses an umbrella to descend to the London house where her two young charges Jane and Michael live, 'Miss Montague' will eventually (at **39m 39s**) use an umbrella to help her ascend *from* her two young charges' London house *to* the cloud in the sky where her friend the Doctor lives.

Stranger still to observe that, whereas the bow-tie-wearing Doctor has a police box that's bigger on the inside than the out, the bow-tie-wearing Poppins carries around a carpet bag of equally impossible dimensions – at one point producing a full-sized hat-stand from its interior…

Top: The malevolent ice governess.

Inset left: Mary Poppins (Julie Andrews) and Clara with their umbrellas.

Above: Clara in her role as a governess.

The Doctor gives Clara her own TARDIS key – but the ice governess grabs hold of her, and they fall off the cloud to the ground far below.

44m 31s Future technology installed in Latimer's study has (temporarily) brought Clara back from death. Stage directions set an "almost religious" scene: "There is now a table in the middle of the room, and Clara is laid on it… surrounded by fantastical medical paraphernalia." A globe – specifically said to resemble the gravity globes used to illuminate the cavern in *The Satan Pit* (2006) and the 'Maze of the Dead' in *The Time of Angels* (2010) – cast "a cone of light" over her; light intended to "change in colour and intensity" according to Clara's condition.

47m 41s Having placed a piece of the shattered ice governess in a London Underground souvenir tin, the Doctor tells Simeon that he'll see him back at the Institute – then slams the door. Which, as scripted, prompted the voice of the Intelligence to be heard in Simeon's head, saying: "Return to me. He is coming here – return!!"

49m 25s In the boardroom, the Doctor learns that Simeon first encountered the Intelligence when he was a boy, when it took the form of his snowman – the cue for a couple of (unscripted) flashbacks to the opening scene. In early drafts, it wasn't Walter's mother (Annabelle Dowler) who tried to call him back in, but a strict tutor… who was seen lying dead in the snow after the snowman promised to help him. Two further scenes from Walter Simeon's early life were lost from early versions. First, the voice was heard promising to help the 12-year-old Walter pass a school exam; then the 20-something Walter was welcomed into the boardroom of the institute by a "burly, bearded man" named Travers, who described plans for a new invention. Through the window, Walter saw his snowman again…

'Travers' was surely meant to be some relation to Edward Travers (Jack Watling), who encountered the Great Intelligence in *The Abominable Snowmen* (1967) and its sequel *The Web of Fear* (1968) – but alas, the drafts in which he appeared didn't elaborate on the connection.

The Intelligence has possessed the emptied Simeon.

The 'memory worm' that Strax failed to use on Clara earlier is in the tin. It bites Simeon, erasing his memory – and with it, the Intelligence's voice, thinks the Doctor…

50m 48s This isn't the last time the Doctor will use a memory worm: the species reappears in *Time Heist* (2014), when they're used as part of a plot to burgle the Bank of Karabraxos.

52m 10s The Intelligence has possessed the emptied Simeon – presumably the first time it's pulled off a trick it'll later repeat on Tibetan master monk Padmasambhava (Wolfe Morris) in *The Abominable Snowmen* and Staff Sergeant Arnold (Jack Woolgar) in *The Web of Fear*. But would it have learned how to do it if the Doctor hadn't used the worm on Simeon…?

54m 27s Mirroring Clara's tears, all the snow has turned to salt water. As directed, a beeping could be heard coming from the medical equipment as Strax implored Clara to fight…

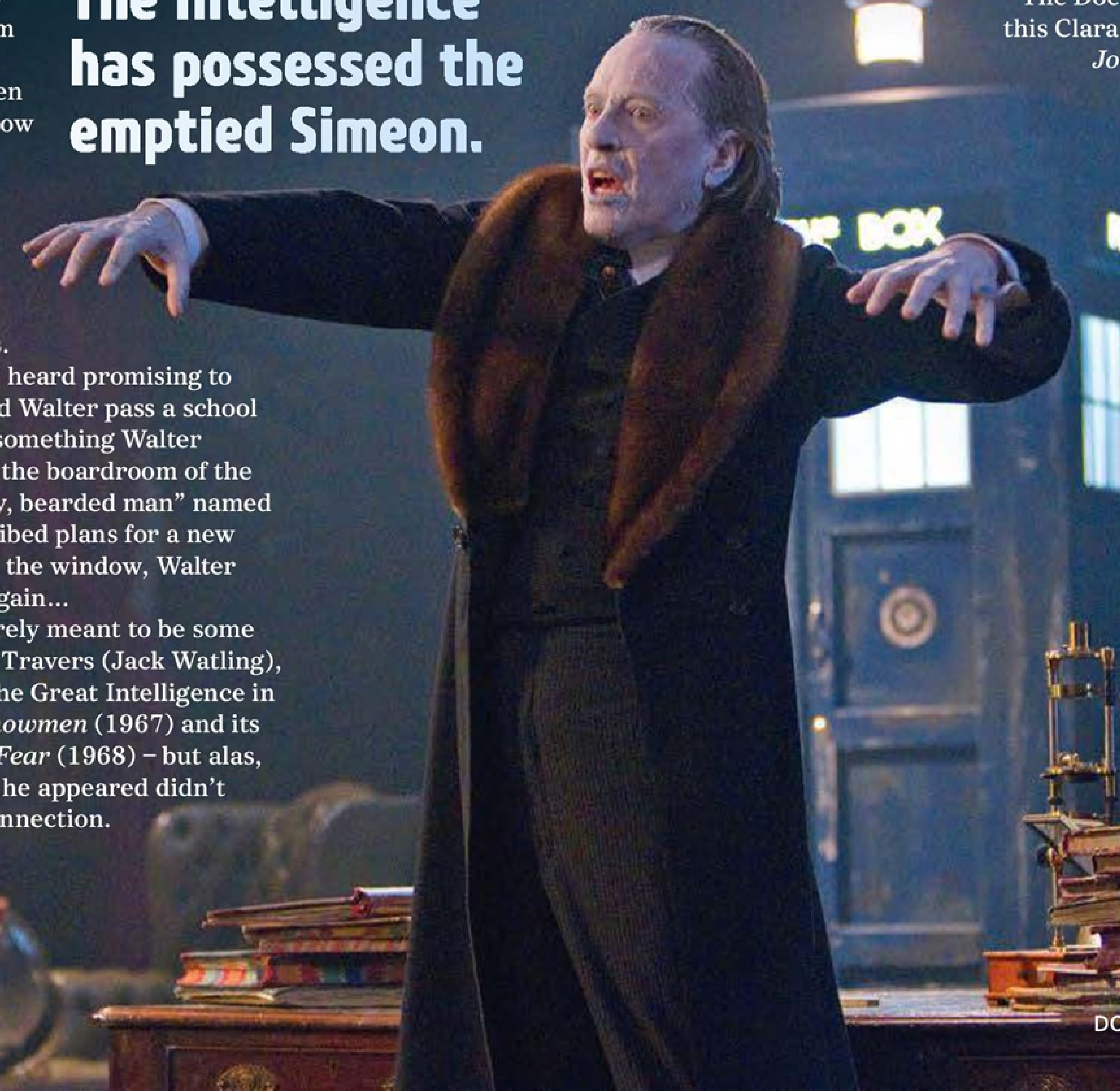
Then, after the TARDIS returned the Doctor to Darkover, and Clara had used her last breath to echo Oswin's words to the Doctor – "Run, you clever boy. And remember" – the beeping became "a continuous whine".

56m 29s Later, beside Clara's grave, Jenny and Vastra conclude that even if the Intelligence has survived, they can't be in much danger from a disembodied entity that thinks it can invade the world with (abominable) snowmen, or that (as the Doctor had told it at **48m 48s**, when he brought out that souvenir tin) that the London Underground of 1967 is a "key strategic weakness in metropolitan living" – lines clearly intended to pave the way for the Second Doctor's earlier encounters with the Intelligence. (The Intelligence won't actually seize control of the Underground before circa 1975, however – some 40 years after the 1935 date given to the events of *The Abominable Snowmen*.)

Vastra and Jenny are wrong to imagine that they're not in a great deal of danger from the disembodied Intelligence – as they'll discover when the entity formerly known as Walter Simeon returns in *The Name of the Doctor* (2013).

58m 15s With the Doctor heading off in search of the truth about the seemingly impossible so-called "soufflé girl" again, we see a 21st-century iteration of Clara taking a short cut past the Victorian version's overgrown grave – a Clara Oswin Oswald born (according to a Cyberman in *Death in Heaven*, 2014) on 23 November, the same day the Victorian Clara was born (so her gravestone says). So are all the Claras born on the same day of the same month? (A day that seems strangely significant, although *The Fact of Fiction* can't quite place it…)

The Doctor catches up with this Clara in *The Bells of Saint John* (2013). **DWM**



Left: Dr Simeon is possessed by the Intelligence.

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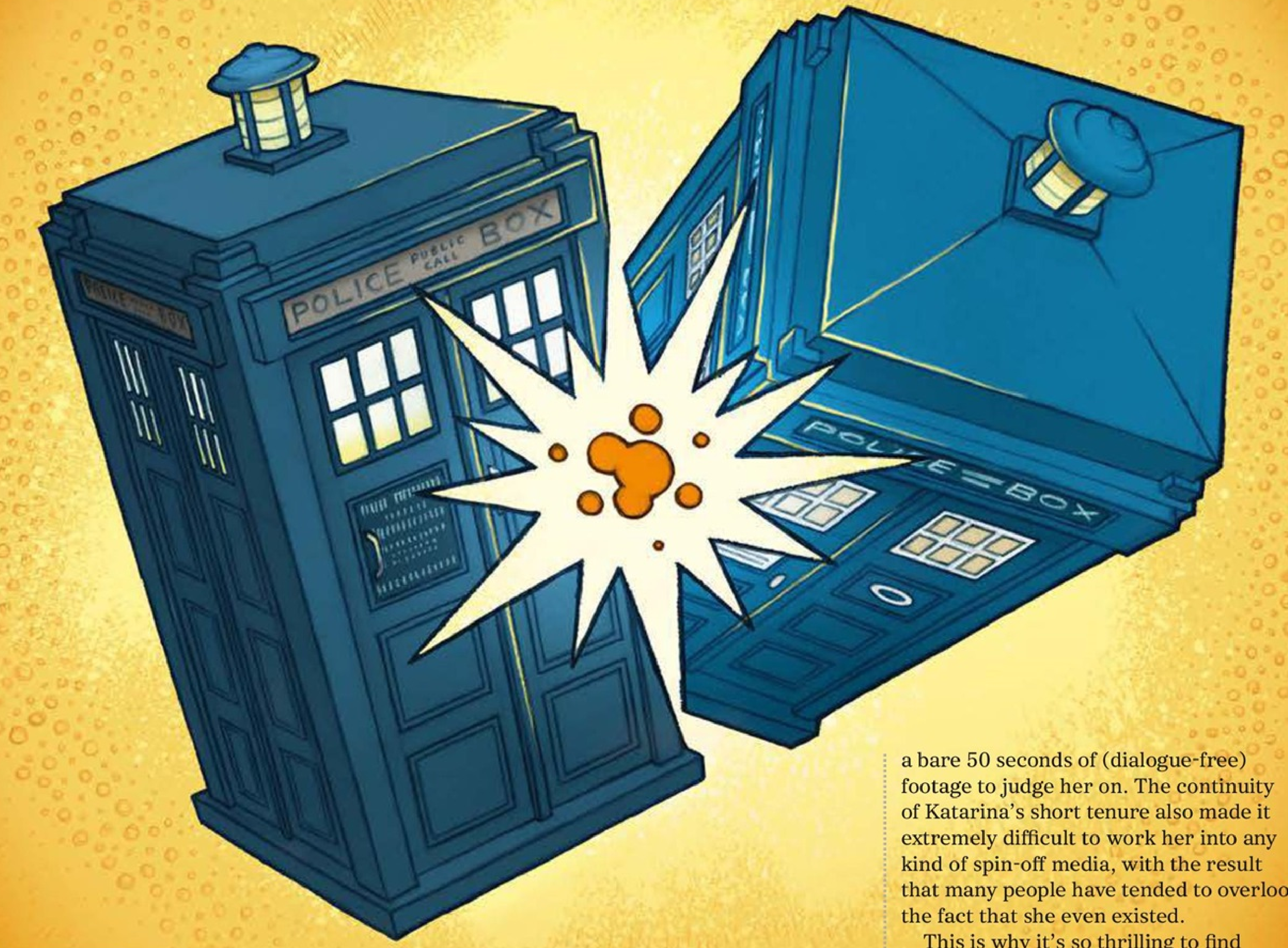

In 1965 poor old Katarina didn't have a very happy Christmas.

Just four episodes into *The Daleks' Master Plan* (1965-66), the historically displaced TARDIS traveller was sucked out of an airlock, saving the others from a desperate criminal while viewers had barely begun opening their Advent calendars. While the Doctor, Steven and Sara got to enjoy a notorious Christmas Day comedy runaround three weeks later, and viewers were gleefully unwrapping their Anti-Dalek Fluid Neutralisers, she was presumably still floating through the vacuum of space. As if to emphasise how keen everyone was to move on, writer Terry Nation simply marked her exit in the script with "SPEECH HERE TO COVER THE CHARACTER OF THE GIRL".

There was more indignity to come when all five episodes featuring Katarina were wiped, meaning that for many years there was a bare 50 seconds of (dialogue-free) footage to judge her on. The continuity of Katarina's short tenure also made it extremely difficult to work her into any kind of spin-off media, with the result that many people have tended to overlook the fact that she even existed.

This is why it's so thrilling to find Katarina finally taking centre stage in *Daughter of the Gods*, which, considering the timing of its release, is almost like the Christmas present she never got. Conceived for Big Finish's own 20th anniversary celebrations, this new audio drama imagines what an anniversary story – in the style of *The Three Doctors* (1972-73) and *The Five Doctors* (1983) – might have been like in 1968. It finds the First Doctor, Katarina and Steven crossing paths with the Second Doctor, Jamie and Zoe at an early stage of *The Daleks' Master Plan*.

With Peter Purves (Steven) and Frazer Hines (Jamie) standing in for their respective Doctors,

BBC
DOCTOR WHO
A FULL-CAST AUDIO DRAMA
STARRING PETER PURVES, FRAZER HINES AND WENDY PADBURY
DAUGHTER OF THE GODS
BY DAVID K BARNES
FEATURING AJJAZ AWAD AND NICHOLAS BRIGGS

Reviewed this issue

- ***Daughter of the Gods***
Featuring the First Doctor, the Second Doctor, Steven, Katarina, Jamie and Zoe
RRP £14.99 (CD), £10.99 (download)
- ***Blood on Santa's Claw and Other Stories***
Featuring the Sixth Doctor, Peri and Joe
RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

Above: Ajjaz Awad plays Katarina in *Daughter of the Gods.*

Right: Adrienne Hill as Katarina in *The Daleks' Master Plan* (1965-66).

Below: Zoe (Wendy Padbury), the Doctor (Patrick Troughton) and Jamie (Frazer Hines) in *The Mind Robber* (1968).

Daughter of the Gods succeeds in capturing the distinct style of each era; it's a witty and poignant script that provides a real sense of what might actually have gone out in 1968. Sense of occasion aside, it's likely that any such television story would have been a relatively straightforward one – and that's exactly what we get here, with the combined efforts of writer David K Barnes and director Lisa Bowerman creating an adventure that somehow evokes both a Hartnell story and a Troughton story at the same time.

There's a good deal of rooting around in never-again-mentioned areas of the TARDIS, plenty of references to "my ship", chants of "EXTERMINATE! ANNIHILATE! DESTROY!", and the expected levels of humorous bickering between the respective sets of series regulars. ("It's all my fault!" "No, that's not true, Zoe – it's Jamie's fault as well!") As for the two Doctors themselves, a priceless exchange – "There's another fine mess you've got me into"/"Please, put us in different cells" – gives a fair indication of how well they get along.

Peter Purves and Wendy Padbury take turns narrating the more 'visual' elements (much as they've done for BBC Audio soundtrack releases of missing TV episodes), and there are some clever moments when there would clearly have been a lot happening on screen and the listener is left speculating on who would have been in shot and what visual effects might have been used. If you listen closely enough it's easy to imagine what the telesnaps for this imagined piece of *Doctor Who* history might have looked like, and it's difficult to think of higher praise than that.

> *Daughter of the Gods* gives one of *Doctor Who*'s most unfairly neglected characters a long overdue chance to shine.

Above all, *Daughter of the Gods* gives one of *Doctor Who*'s most unfairly neglected characters a long overdue chance to shine, and, without ever seeming unrealistic or too 'modern', Ajjaz Awad portrays a rounded and sympathetic Katarina. Nobody would have been tempted to throw in a cursory note about a speech to "cover the character of the girl" after listening to this.

It's rare to find an imagining of *Doctor Who*'s alternative history that's both stylistically and contextually convincing, but *Daughter of the Gods* manages this to tremendous effect. What's more, the accompanying interviews with Frazer Hines, Peter Purves and Wendy Padbury, in which they talk about how often they used to meet in Television Centre despite never working on *Doctor Who* at the same time, underline just how easily this reunion story could actually have happened on TV.

It's a fair bet that, at some point, they also crossed paths with comic turned director Jonathan Miller, who in 1968 was hard at work on a TV adaptation of MR James' short story *Whistle and I'll Come to You*, an acclaimed drama that eventually spawned an annual series of spooky tales under the banner *A Ghost Story for Christmas.*

While many familiar names, from Louise Jameson to Mark Gatiss, have been involved with these Yuletide chillers, it's a storytelling tradition that *Doctor Who* itself has largely avoided. *Blood on Santa's Claw and Other Stories* – the title is a nod to the 1971 horror film *Blood on Satan's Claw* – may well change all that. Written by Susan Dennom, Nev Fountain, Andrew Lias and Alan Terigo, it's a collection of four tales featuring the ever-welcome pairing of Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri), alongside Luke Allen-Gale as Joe.

Joe is Peri's boyfriend, a sometime chart star whom she and the Doctor met during an unseen adventure involving a recording of *Top of the Pops.* The newcomer to the TARDIS seems a likeable and level-headed influence on the frequently hot-tempered travelling companions – courtesy of a fantastic performance by Gale that appears to be channelling the pre-*Fame* David Bowie. However, Joe's pop-culture reference points are all over the place, from his love of the 'current' Zager and Evans hit *In the Year 2525* to a suspiciously familiar anecdote about Wookey Hole... But it really would be giving away too much to say any more. →

→ Indeed, with all four yarns hinging on unexpected twists and turns (plus a fairly big surprise hidden in the credits), it's difficult to say anything about *Blood on Santa's Claw* or any of the three 'Other Stories' without revealing too much. The title story takes place on Naxios, a planet where all shapes and sizes of fandom, from Elvis impersonators to coffee snobs, are allowed to live out their fantasies as reality. (Marc Bolan worshippers, however, are banished to the outer planets for sadly undisclosed reasons.) There's also the small matter of Peri finding Father Christmas dead and having to call on characters from *Othello* and *The Wind in the Willows* to help solve his murder, assisted by a particularly reluctant new 'Santa'.

With its creepy Dickensian feel, the affecting *The Baby Awakes* takes place in the Ishtar Institute, a futuristic research centre where genetic engineering has been taken to a new level by allowing prospective parents to try out synthesised children. Posing as a hopeful mum and dad, Peri and Joe have been sent to infiltrate the centre and expose its methods, but they quickly learn that their emotions are too complicated to be played with in this manner.

With affectionate tongue-in-cheek nods to the 2007 Christmas Special *Voyage of the Damned*, *I Wish It Could Be Christmas Every Day* sees the trio invited to a boisterous and well-appointed Christmas party in 5683, although all is by no means not what it seems. The TARDIS insists that it's actually 12 April, the robotic waiters don't seem to understand polite refusals, and nobody is allowed to touch the decorations.

Finally, *Brightly Shone the Moon that Night* – which will delight continuity-loving listeners with its references to the fast return switch and the secondary TARDIS control room, amongst others – confronts the Doctor with a shameful secret from the Time Lords' past that he may bear more responsibility for than he realises. Thankfully, something seemingly unimportant from one of the 'Other Stories' might be on hand to help him deal with this.

From the authentically tinny and soulless seasonal music to Peri having an equally convincing heart-to-heart with a fellow partygoer in the bathroom, the four tales that make up *Blood on Santa's Claw and Other Stories* are as Christmassy as they are creepy, successfully combining the macabre chill of the killer trees in *The Christmas Invasion* (2005) with the droll absurdity of *The Feast of Steven* (1965). Fear and fun go hand in hand in this charming quartet of stories and, provided you haven't somehow ended up with an Anti-Dalek Fluid Neutraliser or even a lost Katarina episode in your stocking, they're well worth saving to listen to at Christmas.

Some listeners, of course, may even be moved to channel the festive spirit of William Hartnell and wish a "Happy Christmas to all of you at home". If you do, please remember to raise a glass to the Daughter of the Gods as she floats on past... **DWM**

BBC
DOCTOR WHO
BLOOD ON SANTA'S CLAW
AND OTHER STORIES

Right: Colin Baker, Nicola Bryant and Luke Allen-Gale star as the Doctor, Peri and Joe in *Blood on Santa's Claw*.

Bottom: An illustration from the frontispiece of the 1965 *Doctor Who Annual*, featuring the First Doctor.

The newcomer to the TARDIS seems a likeable and level-headed influence on the frequently hot-tempered travelling companions.

Talking Book

The Sinister Sponge and Other Stories

Written by various
Read by Nicola Bryant, Jon Culshaw, Frazer Hines, Louise Jameson, Dan Starkey
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BBC
DOCTOR WHO
THE SINISTER SPONGE
& OTHER STORIES
JON CULSHAW • FRAZER HINES
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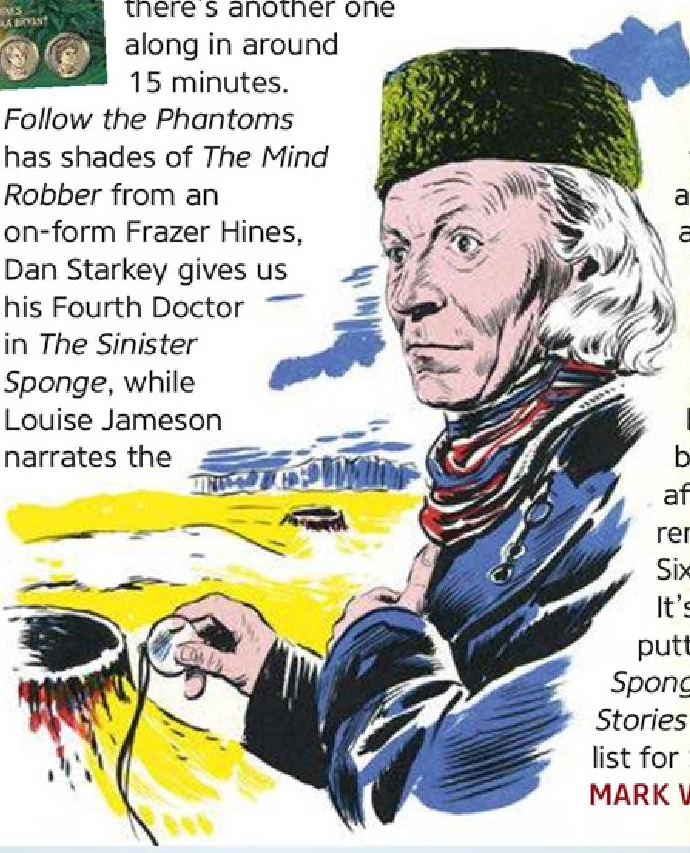
Who wouldn't want to open an audio collection called *The Sinister Sponge and Other Stories* on Christmas morning? This latest BBC Audio rattlebag curated from the pages of the World Distributors' *Doctor Who Annuals* is a treat, with seven stories from five narrators.

The standout is the curtain-raising *Terror on Tiro*, read by Jon Culshaw. This has the epic spin of the earliest annuals, which saw the First Doctor step onto a variety of planets not entirely unlike *The Web Planet*'s Vortis. In a sequel to an off-screen adventure, the Doctor returns to Tiro, finding that an old ally and the enemy he defeated last time are still in residence. Culshaw's reading boasts his trademark urgency and also a pleasingly tetchy Doctor. Culshaw returns for the excellent Third Doctor adventure *The House That Jack Built* – notable for being written by Keith Miller of the then *Doctor Who* Fan Club – and the Fifth Doctor/UNIT team-up *The Nemertines*. The latter is the weakest of the seven, but the reading lifts things and we get to hear Culshaw's remarkable take on the Brigadier.

That's the beauty of these collections: if one story doesn't quite hit the mark, there's another one along in around 15 minutes. *Follow the Phantoms* has shades of *The Mind Robber* from an on-form Frazer Hines, Dan Starkey gives us his Fourth Doctor in *The Sinister Sponge*, while Louise Jameson narrates the rather lovely *The Crocodiles from the Mist*, in which, as you'd expect, the Doctor and Leela encounter some alien crocodiles. In the mist.



The collection finishes with Nicola Bryant reading *Beauty and the Beast* from the 1986 annual. It's a thoughtful parable on appearance and beauty, given flair by Bryant's bombastic and affectionate rendering of the Sixth Doctor. It's well worth putting *The Sinister Sponge and Other Stories* high on your list for Santa.
MARK WRIGHT

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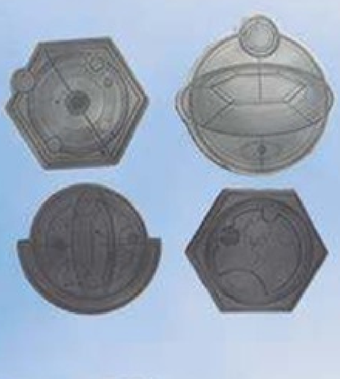

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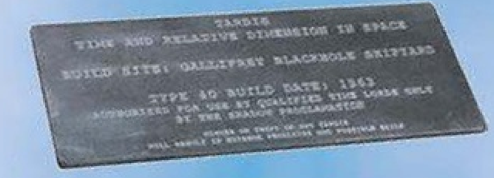

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Star Tales

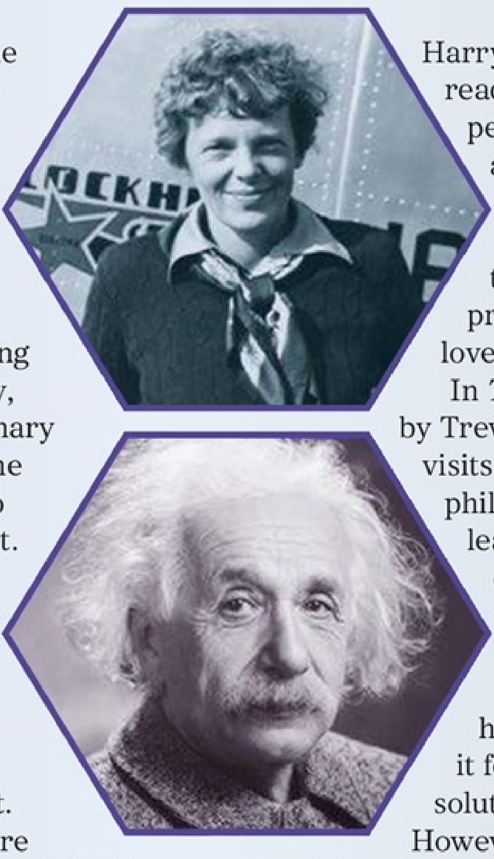
Book

BBC Books RRP £12.99
Written by Trevor Baxendale, Steve Cole, Jenny T Colgan, Jo Cotterill, Paul Magrs, Mike Tucker

WHAT'S IN A NAME?
BBC
DOCTOR WHO
STAR TALES

S*tar Tales* is a collection of six stories, all featuring the Thirteenth Doctor (together with cameos from previous incarnations), meeting famous people throughout time.

The book opens with *Chasing the Dawn* by Jenny T Colgan, in which the Doctor tells Yaz about the time she met the American aviation pioneer and author Amelia Earhart. Before we get there, though, Yaz goes to the Doctor for support and we get some ‘girl-bonding’ – not something that’s particularly necessary, as Yaz is a capable probationary police officer and perhaps the least likely person to need help or comfort. When the story itself begins, it’s a sinister and chilling tale of the Eleventh Doctor, alien parasites and Earhart’s final flight.



The next adventure is Paul Magrs’ *That’s All Right, Mama*, in which rock ’n’ roll legend Elvis Presley meets the Doctor in a timey-wimey alternative-history context. This is an evocative and beautifully written tale that begins with the schoolboy Elvis and explores the relationship he had with his mother. Later we learn how Elvis’ life affects the present, including the Doctor and her friends. It’s compelling, pacey, and boasts a real sense of time and place. There are also a few cameos of the Doctor in his-her different incarnations, which could bring tears to your eyes by the end.

> **Yaz goes to the Doctor for support and we get some ‘girl-bonding’.**

In *Einstein and the Doctor*, by Jo Cotterill, the Doctor and her companions visit the German-born theoretical physicist who developed the theory of relativity, and discover that a mysterious illness is affecting children. Unfortunately, this tale, featuring a young Einstein and exploring the power of imagination, is not the most gripping in the book.

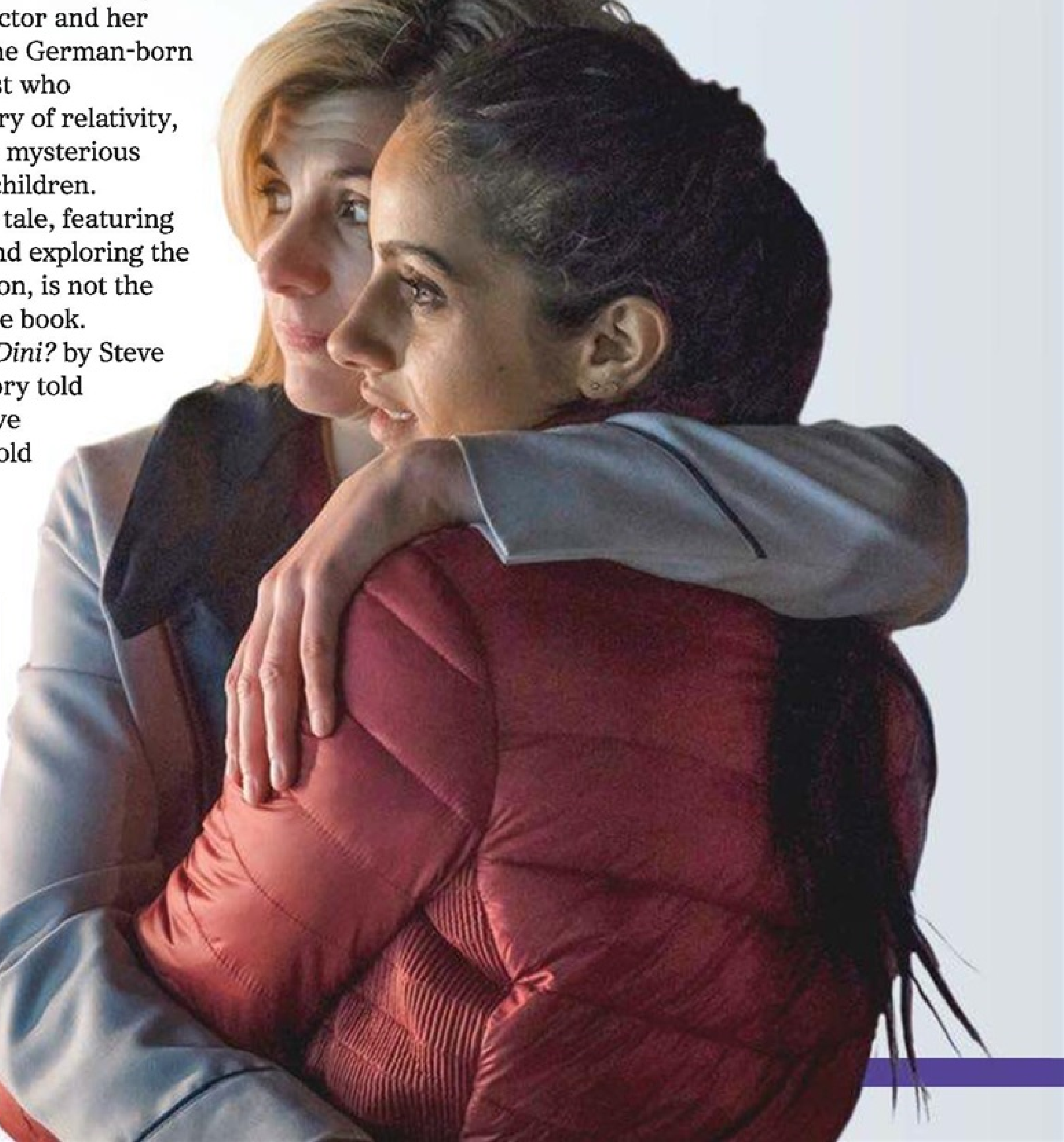
Next up is *Who-Dini?* by Steve Cole, a rounded story told from the perspective of Bess, a 17-year-old showgirl working alongside the master illusionist Harry Houdini. This gives the reader an interesting new perspective on the Doctor, and how she may be seen through innocent eyes. It’s a fast, action-packed read that’s also very thought-provoking – and what’s not to love about Harry Houdini?

In *The Pythagoras Problem*, by Trevor Baxendale, the Doctor visits the ancient Ionian Greek philosopher in 500 BC only to learn that an interdimensional creature is affecting the space-time continuum. Some readers may find this adventure a little hard going, as at its heart it features mathematical solutions to save the universe. However, the narrative flows well and the climax offers a powerful message about human strength.

The final tale in the book is *Mission of the KaaDok* by Mike Tucker, in which the Doctor meets actress Audrey Hepburn on the set of the classic 1961 film *Breakfast at Tiffany’s*. This story, with Audrey remaining unfazed by the appearance of aliens and indeed the Doctor, is a winner from the start, being a fun romp with a great deal of humour.

Overall this is an enjoyable collection of stories, with the best of the bunch being the emotionally engaging *That’s All Right, Mama*, swiftly followed by *Who-Dini?* and *Mission of the KaaDok*.

SAMANTHA LEE HOWE



Left: Escapologist and illusionist Harry Houdini in 1918.

Above inset: Aviator Amelia Earhart and scientific genius Albert Einstein.

Right: The Doctor (Jodie Whittaker) gives Yaz (Mandip Gill) a reassuring hug.

Revelation of the Daleks

Book

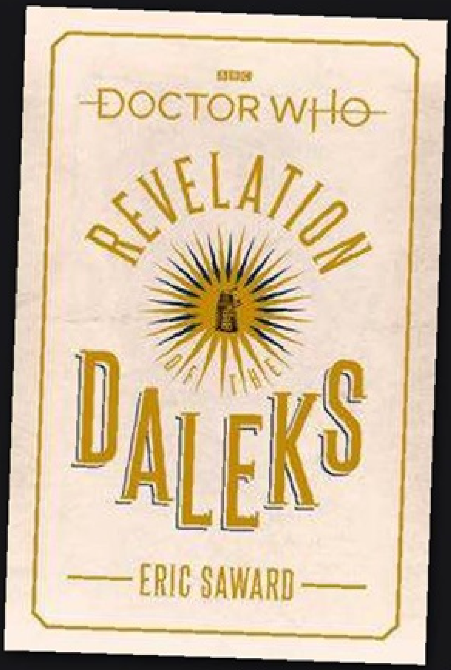
BBC Books RRP £12.99
Written by Eric Saward
Featuring the Sixth Doctor and Peri

Completists, rejoice! The final gap in your bookshelves has been plugged! For, in delivering his second Dalek novel, Eric Saward has concluded the run of adaptations of *Doctor Who* stories aired between 1963 and 1989.

As with the novels published by Target decades ago, the original TV scriptwriter adds depth to his characters and imagines greater spectacle than a BBC budget could support at the time. Catching the tone of the era he script-edited in the mid-1980s, Saward revels in the macabre. Here, Davros is lurking on the planet Necros, styling himself "the Great Healer" but exploiting a vast repository of the dead to create a new breed of Daleks.

It's a faithful translation with no omissions that I could discern – and some welcome additions. On TV, there were no scenes inside the TARDIS. Now Saward kicks off with the Sixth Doctor and Peri roaming its "vast cathedral-like" wardrobes; then, in a galley, our hero rustles up a nut roast, having "recently become a vegetarian". Two oddities: the Doctor is twice said to be newly regenerated (this was actually his seventh TV adventure) and, throughout, to avoid repeating "the Doctor", Saward often uses "the Time Lord" – it soon jars.

Chapter Seven introduces a new character to interact with the Doctor: Alex Sagovski, a psychiatrist and victim of Davros. Saward also has fun with neologisms. We have zimbrig hardwood, for example; we learn that a voltrox is a flying cat and that the Doctor holds his trousers up with a Ninostic synthetic belt. There are also six mentions of the mineral tinclavic, among several nods to Saward's debut serial, *The Visitation* (1982).



He's admitted that *Revelation of the Daleks* was inspired by Evelyn Waugh's *The Loved One*. (For the 1948 novel's Whispering Glades read Tranquil Repose; for mortician Joyboy read Jobel.) But his chief influence must have been his friend, the writer and *Doctor Who* legend Robert Holmes. The influence is plain in Saward's world-building on and beyond Necros, while his plot is festooned with double-acts, of which Holmes was the master.

Saward favours his two security officers Takis and Lilt, noting that they used to perform a Laurel and Hardy tribute act. He even allows Bostock, the smellier of two assassins, to say of the smarmy factory bigwigs Kara and Vogel: "They're like a double act." The "bodysnatchers", Natasha and Grigory, remain a dismal duo, while leaping off the page, just as amusing as they were on TV, are Jobel, the randy, preening Chief Embalmer with his ever-slipping toupée, and Tasambeker, his besotted lackey.

Long ago (March 1985, in fact, just before *Revelation* aired), I was told by producer John Nathan-Turner that "Colin [Baker] and Nicola [Bryant] as a duo are a duo to be reckoned with." His assertion always tickled me. The Sixth Doctor is on sparkling form, less vibrant than on screen obviously, but one senses that Saward hasn't much time for Peri, noting early on that she's "miffed with everything", a mood that rarely lifts.

Saward knows his era better than anyone and shows no compunction in describing the horror for which it was criticised. Thus, Davros' only hand is blown apart by Bostock ("green viscous blood gushed from the wound"), Natasha shoots off half the face of a guard, and we're served "a throbbing mass of offal" atop the mutating skull of her father Stengos – to this day perhaps the most disturbing image in the history of *Doctor Who*.

Despite glitches that could have been ironed out (dangling participles, "Glen" not Glenn Miller, a voice that "built into a crescendo"), this is fluidly written, honours the Target tradition, and is cloaked in a sleek cream-and-gold dustjacket to echo the livery of Davros' Daleks. At under 40,000 words, it's a breeze. I read it in one sitting in my own tranquil repose. **PATRICK MULKERN**

Above left inset: The Doctor (Colin Baker) encounters his old enemies on the planet Necros; Mr Jobel (Clive Swift) and his doting assistant Tasembeker (Jenny Tomasin).

Left: Lilt (Colin Spaull) and Takis (Trevor Cooper) welcome the Daleks to Tranquil Repose.

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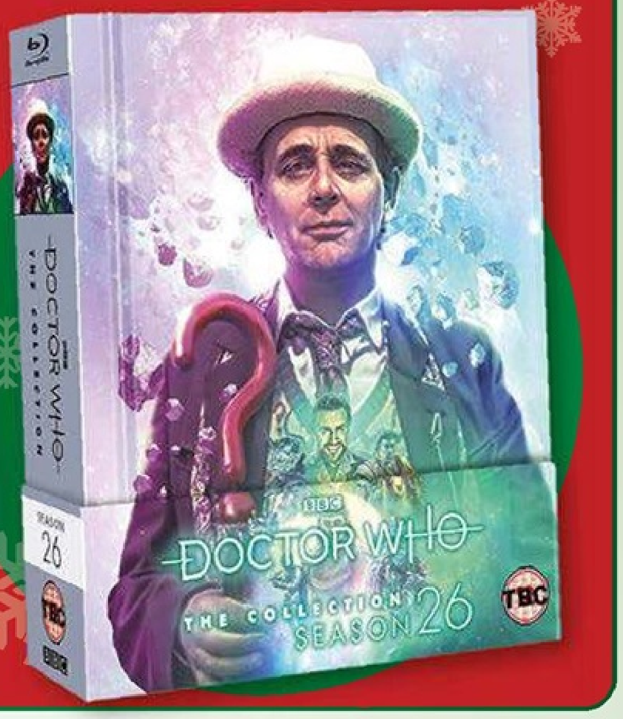
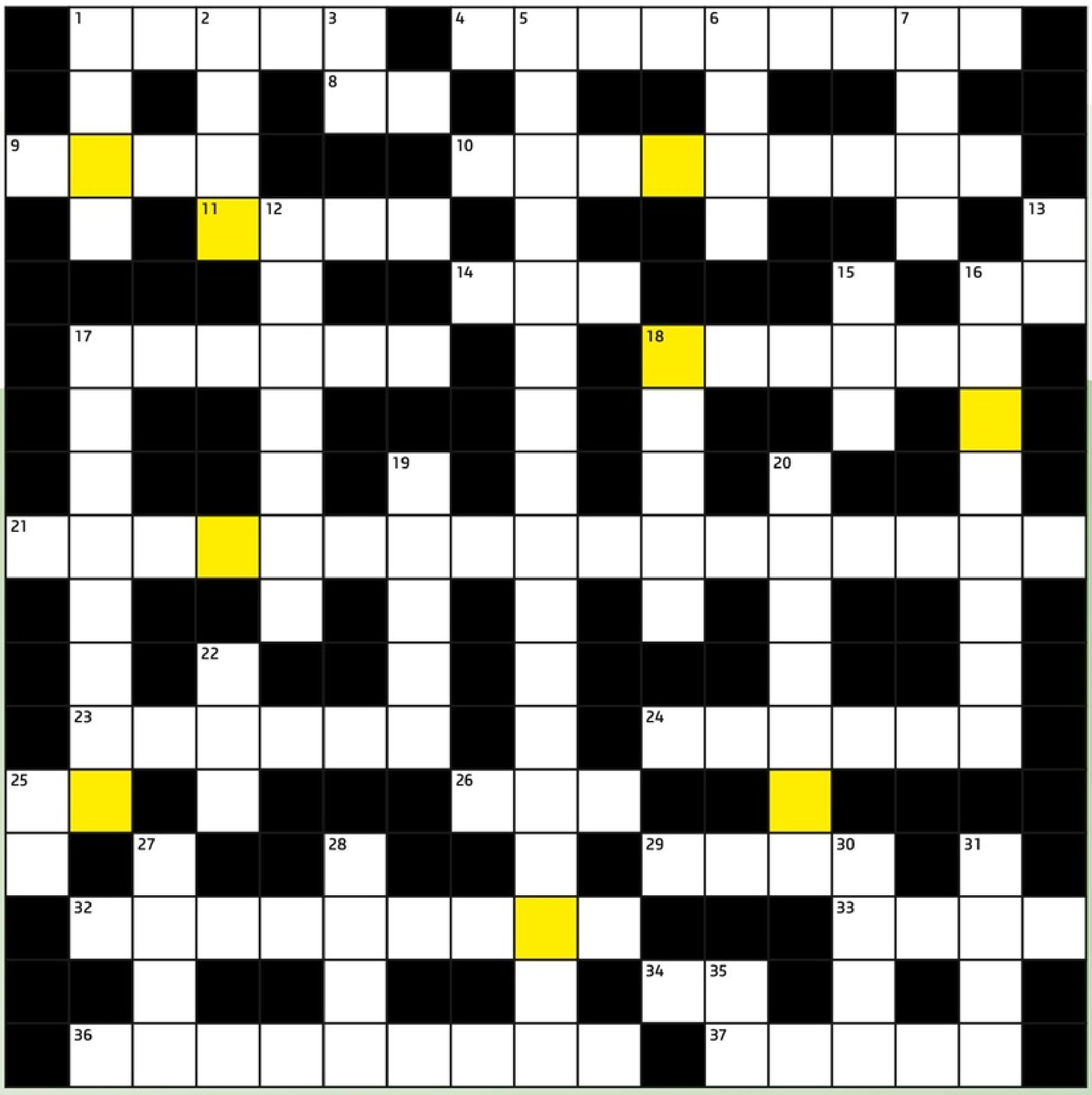
THE COLLECTION: SEASON 26 BLU-RAY

The latest *Doctor Who* Blu-ray box set includes all the episodes from 1989's Season 26, starring Sylvester McCoy as the Doctor and Sophie Aldred as Ace. This lavishly packaged set contains *Battlefield*, *Ghost Light*, *The Curse of Fenric* and *Survival*, and is released on 20 January, RRP £56.16. **DWM** has **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character from a *Doctor Who* Christmas Special.



Do you know your Madge from your Midge? Why not try this puzzle?

DWM CROSSWORD



ACROSS

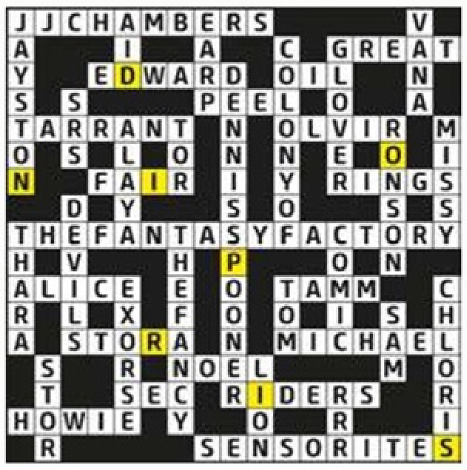
1 (and 20 Down) Used by the Sycorax (5,7)
4 Town on Trenzalore (9)
8 Employee of Tranquil Repose: The – (1,1)
9 Testimony resurrected her (4)
10 Chessene and Shockeye (9)
11 The empty child had one on his hand (4)
14 She spent her honeymoon on a crashing spaceship (3)
16 Father of Elliot Northover (2)
17 A puppet of one appeared in *The Time of the Doctor* (6)
18 Adam _____ – played the PM's aide, Alex (6)
21 An explorer and a fellow of the Royal Geographical Society (7,4-6)
23 Max _____ – played King Priam (6)
24 (and 17 Down) The voice of the Great Intelligence (3,3,8)
25 They held the UK's nuclear launch codes (1,1)
26 The biomechanoid (1,1,1)
29 Companion in *The End of Time* (4)
32 David _______ – played the Next Doctor (9)
33 ___ Pooley – played Stahlman (4)
34 True identity of the Knightmare (2)
36 Sound designer (4,5)
37 The runaway bride (5)

DOWN

1 Informal name given to the Doctor's friend Alistair (4)
2 The Doctor asked her friends to gather essential ___ to make spider repellant (4)
3 Production code of story that was revisited in *Twice Upon a Time* (1,1)
5 What Ace and Shou Yuing were destined to become at the hands of the Destroyer (11,2,4)
6 *The Curse of the Black* ___ (4)
7 ___ *of Ghosts* (4)
12 Broadcaster who reported on the web of fear (7)
13 The Doctor thought she was a ham-fisted bun vendor (2)
15 One of the Wolves of Fenric (3)
16 He played Marco Polo (4,4)
17 See 24 Across
18 The Ghost's true identity (5)
19 Victorian Clara's middle name (5)
20 See 1 Across
22 Za's god (3)
25 Production code of *The Mind Robber* (1,1)
27 Leader of the guerillas in the novelisation of *Day of the Daleks* (4)
28 John ___ – played the Master (4)
30 She won a luxury cruise on the *Titanic* (4)
31 She planned to assassinate Davros (4)
35 Deputy on Bowie Base (2)

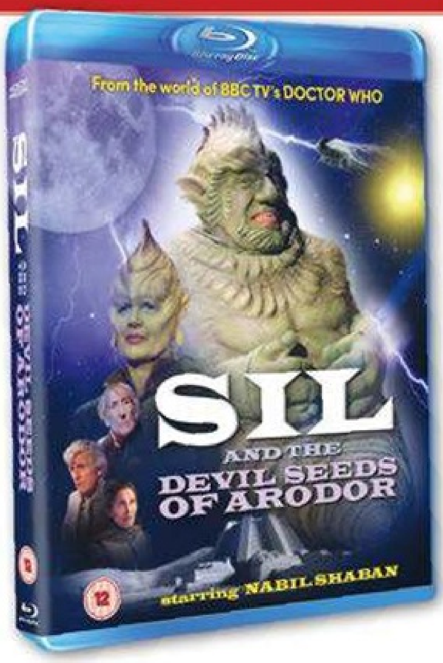
ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: **SPIRIDON**

SIL AND THE DEVIL SEEDS OF ARODOR BLU-RAY


From the world of BBC TV's DOCTOR WHO
SIL
AND THE DEVIL SEEDS OF ARODOR
starring NABIL SHABAN

Sil and the Devil Seeds of Arodor is a new independent production featuring Sil, played by Nabil Shaban, who first appeared in the 1985 story *Vengeance on Varos.*

Awaiting a deportation hearing while confined in a cold detention cell on the Moon, Sil faces the death sentence if he's found guilty of drug offences on Earth. To add to Sil's distress, his employers at the Universal Monetary Fund aren't very pleased with him.

As time runs out and friends desert him, Sil must use all of his devious, underhanded and ruthless business acumen to survive. How can he possibly slime his way out of this one?

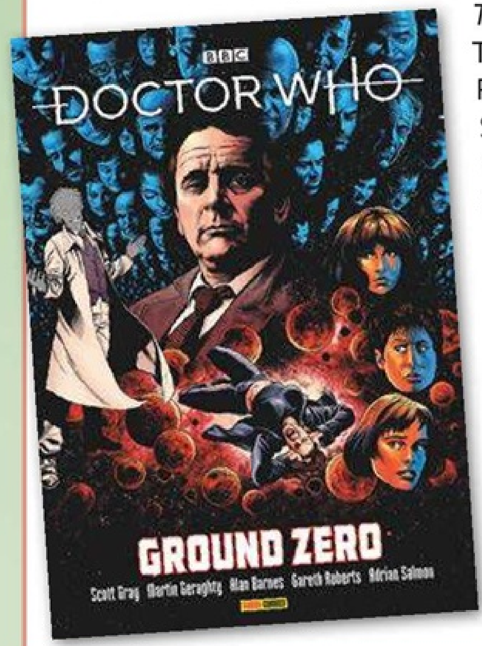
Sil and the Devil Seeds of Arodor is available now from Reeltime Pictures, priced £15 on Blu-ray, £10 on DVD, £6 to download and £3 to stream. We've got **FIVE** copies of the Blu-ray to give away to lucky readers. For a chance to win one, answer this question correctly:

What peculiar food does Sil enjoy eating?
A Marsh minnows **B** Swamp sprats **C** Bog breams

GROUND ZERO COMICS COLLECTION

The latest comics collection from Panini UK features more classic strips from the pages of **Doctor Who Magazine**.

Ground Zero includes *Curse of the Scarab* (featuring the Fifth Doctor), written by Alan Barnes with art by Martin Geraghty; *Operation Proteus* (featuring the First Doctor), written by Gareth Roberts with art by Martin Geraghty; *Black Destiny* (featuring the Fourth Doctor), written by Gary Russell with art by Martin Geraghty and Bambos Georgiou; *Target Practice* (featuring the Third Doctor), written by Gareth Roberts with art by Adrian Salmon; *Ground Zero* (featuring the Seventh Doctor), written by Scott Gray with art by Martin Geraghty and Bambos Georgiou; and *Doctor Who and the Fangs of Time* (featuring the Fourth Doctor), written and illustrated by Sean Longcroft.

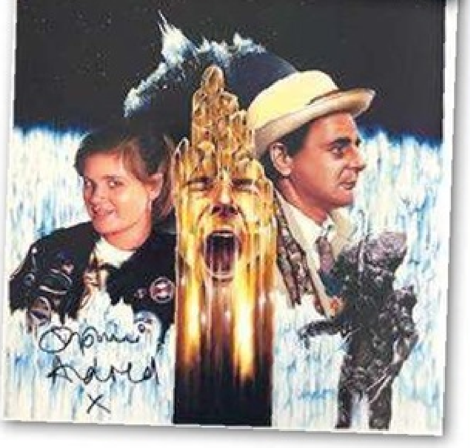

BBC
DOCTOR WHO
GROUND ZERO
Scott Gray Martin Geraghty Alan Barnes Gareth Roberts Adrian Salmon

The book will be on sale from December, price £15.99. We've got **FIVE** copies to give away to lucky readers. To have a go at winning one, answer this question correctly:

Prisoner Zero features in which Doctor's debut on-screen story?
A The Ninth Doctor **B** The Eleventh Doctor
C The Thirteenth Doctor

DRAGONFIRE TALKING BOOK

BBC
DOCTOR WHO
DRAGONFIRE
IAN BRIGGS
READ BY BONNIE LANGFORD



In the latest release from BBC Audio, Bonnie Langford reads Ian Briggs' novelisation of his 1987 serial *Dragonfire*, a story featuring the Seventh Doctor, Mel and Ace.

When the Doctor and Mel arrive at the space trading colony Iceworld, there is mischief afoot. They soon discover that the culprit is their old acquaintance Sabalom Glitz.

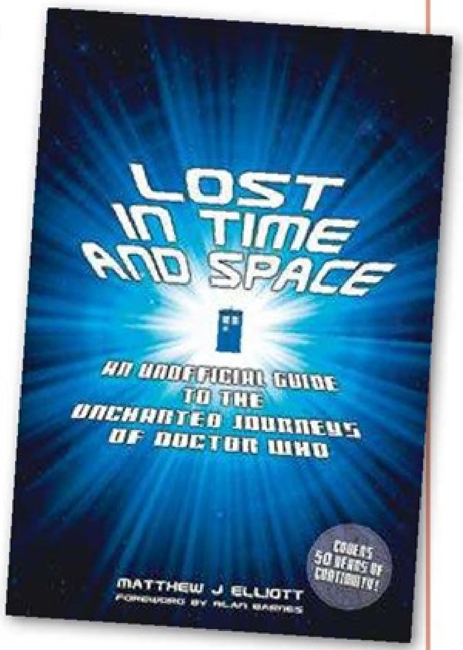
The Doctor decides to join the charismatic rogue in the ice passages and together they search for the so-called 'Dragon's treasure'. But the Doctor doesn't know the true value of this mythical hoard. Only Kane, the most feared man in Iceworld, knows the secret of the Dragonfire...

Dragonfire is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. Plus, for **ONE** winner – an exclusive print of updated artwork by Alister Pearson, signed by Sophie Aldred, who played Ace. To be in with a chance of winning one of these prizes, correctly answer the following question:

What word is Ace particularly fond of saying?
A "Coolio!" **B** "Amazeballs!" **C** "Wicked!"

LOST IN TIME AND SPACE BOOK

Lost in Time and Space is an "unofficial guide to the uncharted journeys of *Doctor Who*" written by Matthew J Elliott, with an introduction by Alan Barnes.


LOST IN TIME AND SPACE
AN UNOFFICIAL GUIDE TO THE UNCHARTED JOURNEYS OF DOCTOR WHO
COVERS 50 YEARS OF CONTINUITY!
MATTHEW J ELLIOTT
FOREWORD BY ALAN BARNES

As well as knowing about everything from sea lions to the Batmobile, the Doctor has often alluded to meetings with historical figures and visits to alien planets.

Taking the television series as its main inspiration, this book chronicles every time the Doctor seems to have gained knowledge off screen, and tries to place where and when that information might have been acquired.

Lost in Time and Space is available now from *telos.co.uk* priced £15.99. It's also available as an ebook from selected online retailers. We've got **FIVE** copies to give away to lucky readers. Fancy winning one of them? To be in with a chance, answer this question correctly:

Which philosopher does the Thirteenth Doctor name-drop in 2018's *The Ghost Monument*?
A Plato **B** Pythagoras **C** Aristotle

TERMS AND CONDITIONS The competitions open on Thursday 12 December 2019 and close at 23.59 on Wednesday 8 January 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**

The Fourth Doctor Adventures Series 9 – Volume 1

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED January

Written by **Jonathan Morris, Marc Platt**

STARRING
The Doctor **Tom Baker**
Romana **Lalla Ward**
Adric **Matthew Waterhouse**
K9 **John Leeson**
Colonel Aesillor Zyre **Nimmy March**
Crimsson **George Watkins**
Scraya/Pips **Amy Downham**
Mang/Wunshooz/Darklish **Liam Fox**
Moni **Lucy Heath**
Bolan **Christopher Naylor**
Laker **Tania Rodrigues**

Big Finish starts the new year by taking us back to E-Space, the pocket universe featured in three stories of *Doctor Who*'s 18th season (1980-81). And for the first time since *The Fourth Doctor Adventures* began, each serial comprises four episodes – the norm for the TV series at the time.

"Nicholas Briggs [the executive producer] and I agree on many things, but we look at story lengths differently," says producer David Richardson. "Nick is a big fan of two-parters – he finds them compact and more exciting. I like the four-parters – I find them more expansive, there's more to devote to the guest characters, and they're more authentic to the period. So we generally do both types of stories, because variety is always the spice of life. But for Series 9, I was keen to stick with the four-parters, which would be very true to Season 18, and it would mean that the E-Space trilogy was now expanded to seven very rich four-part adventures."

Volume 1 collects the first two new stories, beginning with Marc Platt's *Purgatory 12*. "Purgatory 12 is an isolated asteroid in E-Space," Marc explains. "It's a sort of cross between a Russian gulag and the historical Botany Bay in Australia, a penal colony full of convicts transported from Britain from the 18th century onward. So the inhabitants are mainly criminals, although some landed up there by accident. E-Space is a small, young universe which teems with new life, and there's quite a range of races incarcerated in the colony. But this is *Doctor Who*, so the place may not quite be what it seems.”

Adric, the newest of the Doctor's three companions, is still finding his feet aboard the TARDIS. “He's still a stowaway, and the Doctor and Romana are not really sure what to make of him – or he of them, says Marc. All three of them are at arm's length, analysing each other. Is Adric an uninvited guest, a nuisance, or even a threat to the Doctor? He's still a very naïve, gifted boy, wrenched away from a world he felt he didn't belong in. The crew member he most identifies with is K9. At least Adric can learn to play chess, although he soon finds that even that is limiting. He's looking for a new beginning, but he brings a lot of baggage with him. It leads to fireworks, a schism in the TARDIS crew, and puts all four of them in great danger.”

> **“E-Space is a small, young universe which teems with new life.”** MARC PLATT

Marc was keen to show Adric dealing with the death of his brother, and to look at his Alzarian heritage. “From *Full Circle* [1980], we know that his people can evolve fast. It doesn't mean that Adric can change shape overnight, but he might be open to speedy adaptation, fitting into new situations and environments. So when he arrives at Purgatory 12, he soon finds a niche for himself. The trouble is, he's young and guileless. A bunch of convicts are not ideal mentors and Adric's talents soon attract the attention of a dark, hungry power that lurks in the heart of the asteroid.”

The second story is *Chase the Night*, written by Jonathan Morris. “The idea was to tell a story of people who are trapped in a situation, but the trap is that they have to keep moving,” Jonathan explains. “It's a train on a track going round and round a planet, and when the planet is facing the sun, it's so hot that nothing can survive, so they have to constantly stay in the darkness. The planet is revolving at around ten miles an hour at this particular latitude, so it's too fast to run, but you could have a train going that fast.

“It's a hard science-fiction idea of the type that [the Season 18 script editor] Christopher H Bidmead would hopefully have approved of back in 1980,” he adds. “The whole thing originates in terms of astrophysics. And then you go, ‘What would be the ecosystem of a planet where things could only survive in the night?’ Either they would have animals that would have to keep moving – their whole life would be on the move – or you'd have plants where the whole life cycle was that they grow, live, pollinate, and die within the space of a single night on this planet. And night lasts for about one of our months, so they've got plenty of time to do that! I was really interested in making up an entire world here, and seeing what stories would come out of that.”

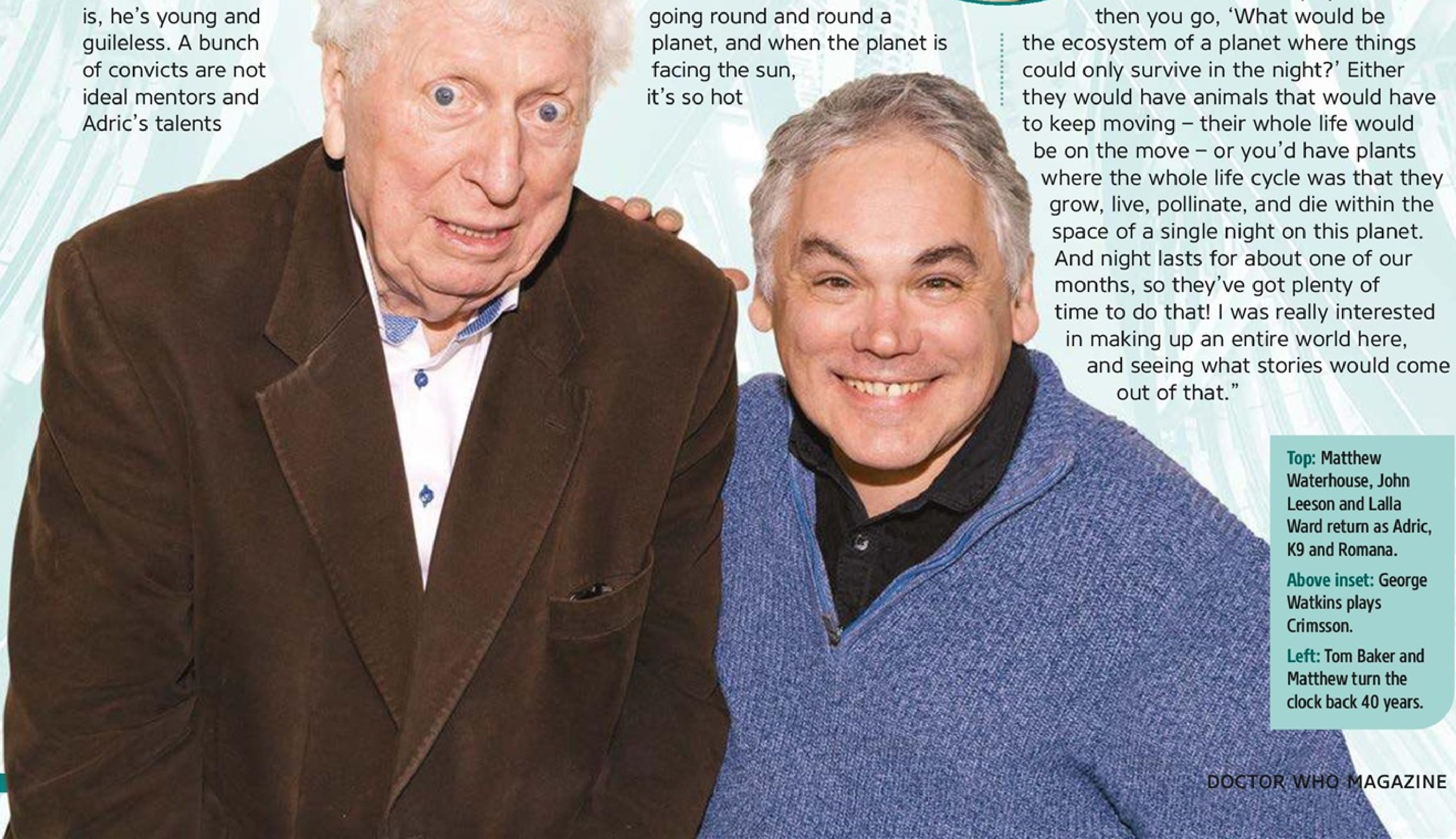
THE NEW OLD CREW

Reuniting the TARDIS team from the E-Space Trilogy posed an unusual challenge for *Chase the Night* writer Jonathan Morris.

“It's an interesting dynamic, because it wasn't really explored on TV,” he says. “There was a lot of coming and going during those three stories. Adric arrived and Romana and K9 left, so there was never really a point where they were together without one of them being possessed, or K9 breaking down. Certainly, when I was writing it, I was very aware that ‘the Doctor, Romana, K9 and Adric in the TARDIS’ had only really been done for a couple of scenes.

“And I found it incredibly difficult to write for them, because it's four know-alls in a room!” he adds, laughing. “You've got the Doctor, who's been everywhere; Romana, who's read everything; Adric, who's a mathematical genius, and K9, who's got a little databank full of facts. You end up going, ‘They're all showing off how clever they are! I've got to get them talking to someone else, because there's no one to ask the stupid questions!’

“You want them all to have interesting things to do, so all four of them have their own narratives of which they are the hero. They all split up, and they all go off with different people, and they all have their own journeys. Adric has his little moments of heroism, K9 has his moments to shine... Everyone has stuff to do.”



Top: Matthew Waterhouse, John Leeson and Lalla Ward return as Adric, K9 and Romana.

Above inset: George Watkins plays Crimsson.

Left: Tom Baker and Matthew turn the clock back 40 years.

The Infinite Today

Almost a decade on from their reunion in *The Sarah Jane Adventures*, Jo Jones (née Grant) is back with the Eleventh Doctor – her old friend with a new face.

“Jo has been fighting the good fight for the environment and is off to Mexico to help raise awareness about problems like deforestation,” explains Alfie Shaw, producer of *The Infinite Today*. “But she can never reach Mexico. She keeps landing in Gatwick, on the same flight, with the same cabin crew.”

Alfie asked writer Sharon Bidwell for “Jo doing *Groundhog Day*” and “the Eleventh Doctor waiting in arrivals holding a sign with Jo’s name”, leaving her to come up with the details. “She plays around with tenses in certain sections to help reinforce the in-universe sense of disorientation,” says Alfie, “which was a really fabulous touch that I didn’t see coming at all.

“I think the emotional core of the whole story is how we try and move on,” he adds. “Jo has moved on from her time with the Third Doctor, but literally has a problem with moving forward. The Doctor is emotionally clinging onto his friend, as well as trying to save her. The Eleventh Doctor has Rory and Amy taken from him, and we see the lengths the Twelfth Doctor goes to protect Clara and try to help Bill, so it felt a very appropriate ‘new *Who*’ theme to explore, but with one of the Doctor’s old friends.”

BIG FINISH
RRP £2.99 (download)
RELEASED January

Written by **Sharon Bidwell**

Featuring **Eleventh Doctor** and **Jo Jones**
Performed by **Katy Manning**

The Diary of River Song
Series Seven

BIG FINISH
RRP £24.99 (CD), £19.99 (download) **RELEASED** January

Written by **Roy Gill, James Goss, James Kettle, Lizbeth Myles**

The Doctor’s time-travelling wife is back. These new adventures explore River Song’s occasional role as an investigator – sometimes in the Melody Malone persona seen on screen – by drawing on different kinds of detective fiction.

The first is *Colony of Strangers*, written by James Goss. “All the tropes of the Scandi drama that everyone fell in love with on BBC Four are there,” says script editor Matt Fitton. “A moody policeman, taciturn characters, a mayor who may or may not be corrupt, grumpy farmers and desolate beaches... You can imagine River in a big woolly jumper solving the mystery!

“What Liz has done feels quite *Cadfael* or *Name of the Rose*-like,” he continues, turning to *Abbey of Heretics* by Lizbeth Myles. “It’s a medieval mystery in an abbey, and Liz gave it this brilliant female slant by having an abbess and novices who are hiding something within the cloisters.”

James Kettle’s *Barrister to the Stars* is a courtroom drama. “It feels very like *Rumpole of the Bailey* or *Silk*, but with a fish-out-of-water element to it,” Matt explains. “This English barrister is scooped up by River to be used in her defence when she’s put on trial for murder, because she thinks English law is the one that takes the longest and will therefore give her the most time to find the real killer.”

The final story is *Carnival of Angels* by Roy Gill, a prequel to the 2012 TV episode *The Angels Take Manhattan*. “We’re in New York with that moody atmosphere, with gumshoes and police, and we’ve got a carnival in there as well,” says Matt. “It’s the Weeping Angels establishing their foothold in New York, as we see on TV when the Doctor turns up.”

In previous volumes of *The Diary of River Song* the Doctor has appeared in person, but Series Seven sees River standing alone. “She’s met virtually all the Doctors now,” says Matt. “And what was nice in those earlier series were the little side-steps where we saw what River was doing away from the Doctor. So we’re starting to explore the whole universe of River’s life, because there’s so much more we can do with that as well.”

STARRING

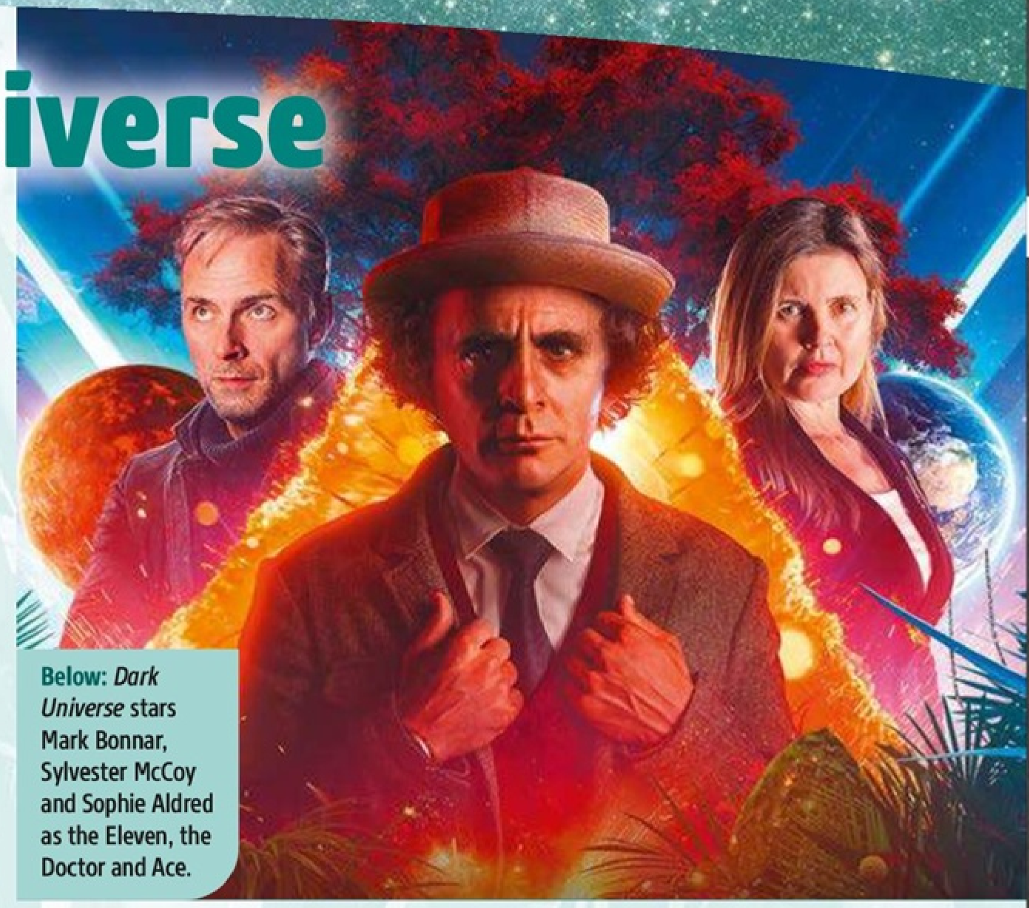
River Song	**Alex Kingston**
Karl	**Charles Armstrong**
Gudrun/Espen	**Wanda Opalinska**
Robosurgeon/Tors	**Glen McCready**
Sister Patrick	**Aurora Burghart**
Sister Ursula	**Jaye Griffiths**
Sister Magdalene	**Janet Henfrey**
Thomas/System	**Paul Heath**
Hodgkiss	**David Rintoul**
Integer(s)/Queen	**Anabelle Dowler**
Judge/Computer	**Annette Badland**
Duke of Ferrox	**Clive Hayward**
Stark/Prosecutor	**Robert Whitelock**
Like Sullieman	**Timothy Blore**

Right: The cast of *The Diary of River Song: Series Seven* includes Glen McCready, Alex Kingston, Charles Armstrong and Wanda Opalinska.

Dark Universe

“The relationship between the Seventh Doctor and Ace is a complicated thing,” says Guy Adams, who reunites the duo in his script for *Dark Universe*. “Our hero, who we all love dearly, does spend a significant chunk of his time with Ace being terribly manipulative. For all his protestations that he’s trying to make her into a better person, it’s not necessarily his place to decide that. I think if you were telling those stories now, you’d have to address that a little bit.

“And it would be possible for Ace, as a grown woman, to look back on that time as a time when she travelled with someone who was not necessarily kind,” he continues. “We never really think about that possible relationship between a Doctor and a companion. We expect them to look back and think, ‘Ah, that wonderful time when I travelled with the Doctor and nearly died on a daily basis!’ But I think it’s interesting for Ace to look back on it and go, ‘That person I travelled with... Were they entirely as good as I felt they were at the time? Did they have my best interests at heart?’ I think it’s worth asking those questions, even if we only ever answer them in ways that reassure us that our hero is as heroic as we think.”



Below: *Dark Universe* stars Mark Bonnar, Sylvester McCoy and Sophie Aldred as the Eleven, the Doctor and Ace.

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** January

Written by **Guy Adams**

STARRING
The Doctor **Sylvester McCoy**
Ace **Sophie Aldred**
The Eleven **Mark Bonnar**
Ollistra **Carolyn Pickles**
Gabriel **Owen Aaronovitch**
Rasmus **Damian Lynch**
Tribe Leader **Glen McCready**
Dark Citizen **Lin Sagovsky**

When *Dark Universe* begins, Ace is on a mission with the Time Lord psychopath known as the Eleven, using her clout as founder of A Charitable Earth to get him across borders. Many years have passed since she last saw the Doctor, and her feelings towards him have evolved.

“The Eleven is trying to find what is potentially the most dangerous artefact in the universe,” says Guy. “It’s something that opens a doorway to *another* universe – a universe where one species has dominated entirely and wiped out all other life. The last thing you’d ever want to do is open that gate and meet those people, but the Eleven is... mentally interesting, and he doesn’t necessarily recognise the folly of doing that. And surprisingly, he seems to have assistance from Ace, who seems quite determined to make sure that this happens.”

Guy was initially asked to tell the story of the Seventh Doctor capturing the Eleven and delivering him to Gallifrey – an event established in the Eighth Doctor’s *Doom Coalition* storyline (2015-17), where the Eleven became a major villain.

“My immediate response was: OK, but we know what happens there, so why is this story going to be important?” Guy recalls. “So I wanted to come up with a story that was so vitally important in its own right that the fact that it was plugging this piece of continuity was the least of it all. It had to earn its place, so it’s a story with huge stakes in which very huge, very permanent changes are wrought on the universe, the Doctor and Ace.

“I was determined that the scope of it would be almost absurdly ambitious,” he continues. “I actually thought in terms of comics. Every so often, the comics companies do huge crossovers designed to sell millions of issues because the stakes are higher than ever before – that sort of hugely operatic, OTT storytelling. I wondered if I could take something that is absurdly big – proper end-of-season storytelling – and apply it to something that might at first glance be: ‘Well, why did you need to tell that story?’

“So it was just mad ambition on my part,” he concludes, with a smile. **DWM**

Upcoming Releases

AUDIOS

JANUARY RELEASES

- *Dark Universe* [Seventh Doctor] by Guy Adams
Big Finish £14.99 (CD), £12.99 (download)

DOCTOR WHO
DARK UNIVERSE

- *The Diary of River Song: Series Seven* by Roy Gill, James Goss, James Kettle, Lizbeth Myles
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
The Diary of RIVER SONG
SERIES SEVEN

- *The Fourth Doctor Adventures: Series 9 – Volume 1* by Jonathan Morris, Marc Platt
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES

- *Torchwood: Fortitude* by James Goss
Big Finish £9.99 (CD), £7.99 (download)

TORCHWOOD
FORTITUDE

- *Torchwood: The Sins of Captain Jack* by David Llewellyn
Big Finish £27.99 (CD), £24.99 (download)

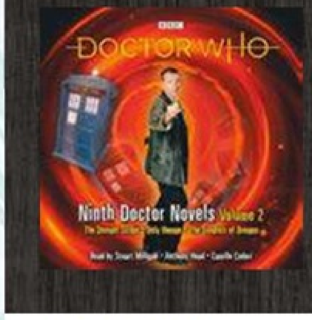
- *The Infinite Today* [Eleventh Doctor] by Sharon Bidwell
Big Finish £2.99 (download)

DOCTOR WHO
SHORT TRIPS
THE INFINITE TODAY

Thursday 2 January

DOCTOR WHO
RESURRECTION OF THE DALEKS
ERIC SAWARD
READ BY TERRY MOLLOY

- *Revelation of the Daleks* (written by Eric Saward; narrated by Terry Molloy)
BBC Audio £22.50 (CD)

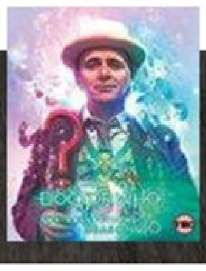


- *Ninth Doctor Novels: Volume Two* (written by Steve Lyons, Justin Richards, Gareth Roberts; narrated by Camille Coduri, Anthony Head, Stuart Milligan)
BBC Audio £16 (download)

BLU-RAY

Monday 20 January

Doctor Who: The Collection – Season 26
BBC Studios £56.16



MAGAZINES

Thursday 2 January

- **DWM Yearbook 2020**
Panini £6.99

Thursday 9 January

- **DWM** 547 Panini £5.99

- **DWM** 547: Deluxe Edition
Panini £9.99 (available at WH Smith)

BLU-RAY

Doctor Who: The Collection – Season 26

The next Blu-ray box set includes restored and expanded episodes from the end of the series' original run.

Preview by **PAUL KIRKLEY**

DOCTOR WHO
THE COLLECTION SEASON 26
DISC FOUR
THE CURSE OF FENRIC
DISC ONE
BATTLEFIELD
DISC THREE
GHOST LIGHT

For a man who once admitted to living his days like crazy paving, it's perhaps appropriate that the Seventh Doctor should make his Blu-ray debut with his last hurrah.

"There's no scientific method, as such, for how we select which seasons to release," explains Russell Minton, executive producer of the *Doctor Who* Blu-ray range. "But we try to mix it up, to appeal to fans of every era. We've got five or six years of these sets to come, so we're trying to get the right mix – of Doctors, of companions, of monsters – so you feel like you're getting something fresh every time."

As such, it's the well-loved TARDIS team of Sylvester McCoy and Sophie Aldred whose final adventures have been freshly scrubbed for January's lavish *Doctor Who: The Collection – Season 26* box of delights.

The twilight years of *Doctor Who*'s original run are a particularly fertile source for extended and alternative cuts, as the scripts had a habit of drastically overrunning. Hence the inclusion here of no fewer than three versions apiece of *Battlefield* and *The Curse of Fenric* – the original, plus both the DVD and VHS extended editions – all of which have been remastered and spruced up for HD.

A 'workprint' version of the celebrated Victorian chiller *Ghost Light* has also been collated by Mark Ayres from surviving VHS material, while the broadcast version has been remastered for HD, with results, according to Mark, that look "a lot less smeary than it did on DVD." *Ghost Light* with less ghostly light, if you will.

Mark has also worked his usual magic on all audio elements of the set – including, for the first time in the range, revisiting his own scores (for *Ghost Light* and *Fenric*). "I'm far enough removed from them now that, from a mastering point of view, I treat them as any other," he says. "Yes, it brings back memories, and of course there are things I'd do differently now. But in general I'm just very relieved that they seem to hold up pretty well after 30 years!"

BBC Studios
RELEASED
20 January 2020
RRP £56.16 (Blu-ray)

STARRING
The Doctor **Sylvester McCoy**
Ace **Sophie Aldred**

CONTAINS
Battlefield
Written by **Ben Aaronovitch**
Directed by **Michael Kerrigan**
Ghost Light
Written by **Marc Platt**
Directed by **Alan Wareing**
The Curse of Fenric
Written by **Ian Briggs**
Directed by **Nicholas Mallett**
Survival
Written by **Rona Munro**
Directed by **Alan Wareing**

> **“Nicholas Parsons was thrilled to be able to participate – it was a real joy to reunite him with Sylvester and Sophie.”** PETE McTIGHE

A new documentary telling the behind-the-scenes story of the Gothic classic *The Curse of Fenric* proved to be a labour of love for range content consultant Pete McTighe. “When the DVD was issued, all the funds went into the Special Edition, so the story never had a ‘making of’,” he explains. “That had to be rectified – and it’s one of my very favourite stories, so I decided I’d like to direct it. We took Sylvester, Sophie and Tomek Bork (Sorin) back to all the original locations – the beach, the church and the army camp – and assembled studio interviews with other key contributors.

“Nicholas Parsons was thrilled to be asked to participate and travelled miles from his home to see the church again – it was a real joy to reunite him with Sylvester and Sophie. He’s 96 now, but as erudite and charming as ever. The final result is a very thorough, energetic and emotional look back at a beloved story.”

Sophie Aldred is also in the hot seat for this set’s conversation with interviewer Matthew Sweet, while regular feature *The Writers’ Room* reunites script editor Andrew Cartmel with Ben Aaronovitch (*Battlefield*), Marc Platt (*Ghost Light*), Ian Briggs (*The Curse of Fenric*) and Rona Munro (*Survival*). “Traditionally writers would have a relationship with the script editor, but not with each other,” observes director Chris Chapman. “But under Andrew, those writers spent a lot of time hanging out together – they had a writers’ room, essentially.” “They really do feel like a gang,” agrees Russell. “There’s a real familiarity as soon as they start talking.”

Chris has also directed what is arguably the jewel in this set’s crown. *Showman* is a moving, immersive 82-minute documentary about the life of producer John Nathan-Turner.

“I think there’s something really powerful about John, as a story of rise and fall,” says Chris. “He begins his life with all this potential and energy and charisma – he’s incredibly young when he becomes *Doctor Who* producer. And then the second half of his life ends very sadly. It’s a real privilege to be able to tell that story, of this almost Greek tragedy of a life, and tell it with warmth and kindness and humour.”

John, who died in 2002, makes his presence felt in the film via extensive archive interviews – and even first-person narration. “We’ve interviewed 17 people for the documentary, but the 18th interviewee is John himself,” says Chris. “We wanted to get as much as we could of John in his own words. Thanks to David Richardson and Nick Briggs at Big Finish, we were able to use the audio recording of John’s memoirs, and there’s a really crucial, incredibly candid interview that Bill Baggs shot with John in Brighton in the early 1990s. So hopefully you’ll actually feel like you’re walking John’s life with him.”

The team behind the Blu-ray range are thrilled with the response from fans. “They’ve become a bit of a shared experience – bringing people together as part of the same conversation,” notes Russell.

“Particularly this year,” adds Chris, “when there hasn’t been any new *Doctor Who* on the telly, the box sets have become a really lovely, positive focus for fandom. It’s a great way of shining a light on these different eras of the show, and giving them the love they deserve.” **DWM**

Opposite page top: Sylvester McCoy and Sophie Aldred go *Behind the Sofa*.

Above: Sophie, Sylvester and Nicholas Parsons are reunited for the new making-of documentary *Buried Treasure: 30 Years of Fenric*. Photo © Pete McTighe.

Above left: Producer John Nathan-Turner introduces the new Doctor to the press on 2 March 1987.

Left: Ian Briggs, Ben Aaronovitch, Rona Munro, Andrew Cartmel and Marc Platt discuss their work in *The Writers’ Room*. Photo © Chris Chapman

Coming Soon...

Disc 1

Battlefield

Four Episodes

Existing Special Features

- Audio commentary with Sophie Aldred, Angela Bruce, Nicholas Courtney, Andrew Cartmel and Ben Aaronovitch
- Season 26 press trailer

New Special Features

- *Battlefield* movie-length special edition in HD
- Optional 5.1 surround sound mix on both broadcast and movie-length versions
- BBC trails and continuity
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings
- Design drawings

Photo © Pete McTighe.

Disc 5

The Curse of Fenric

Existing Special Features

- *Modelling the Dead*
- *Claws and Effect*
- *Shattering the Chains*
- *Costume Design*
- *Haemovore Nicknames*
- *Take Two* excerpt

New Special Features

- *Behind the Sofa: The Curse of Fenric*
- *Buried Treasure: 30 Years of Fenric* – making-of documentary
- *The Curse of Fenric* VHS version – four episodes in HD
- Optional 5.1 surround sound mix on the VHS version
- OB and underwater filming footage
- *Nebula 90* – convention footage with cast and crew (extended)

Disc 2

Battlefield

Existing Special Features

- *Storm Over Avallion* – making-of documentary
- *Past and Future King*
- *Watertank*
- *From Kingdom to Queen*
- *Remembering Nicholas Courtney*

New Special Features

- *Behind the Sofa: Battlefield*
- *Battlefield* VHS version – four episodes in HD
- Optional 5.1 surround sound mix on VHS version
- *Becoming the Destroyer* with Marek Anton
- OB and studio footage
- Gallery footage
- *The Noel Edmonds Saturday Roadshow* excerpt, featuring Sylvester McCoy

Disc 6

Survival

Three Episodes

Existing Special Features

- Audio commentary with Sylvester McCoy, Sophie Aldred and Andrew Cartmel
- Audio commentary (on Part Three) with Clayton Hickman, Niall Boyce, Erica Brackenbury and Tim Kittel
- *Cat Flap* Part 1: making-of documentary
- *Cat Flap* Part 2: making-of documentary
- Outtakes
- *Tomorrow's Times: The Seventh Doctor*
- *Stripped for Action: The Seventh Doctor*

New Special Features

- *Behind the Sofa: Survival*
- *The Writers' Room: Season 26*
- *Panopticon 1993* – convention footage featuring Sylvester McCoy and Sophie Aldred
- *Now and Then* – the locations of *Survival*
- *The Evolution of Survival* – deleted, extended and alternative scenes (long version)
- OB footage from 16mm black-and-white film
- Optional 5.1 surround sound mix
- BBC trails and continuity
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings
- Ken Trew's costume designs

Disc 3

Ghost Light

Three Episodes

Existing Special Features

- Audio commentary with Sophie Aldred, Andrew Cartmel, Marc Platt and Mark Ayres
- *Light in Dark Places* – making-of documentary
- *Writer's Question Time*
- *That's the Way to the Zoo*
- *Little Girl Lost*
- Deleted and extended scenes

New Special Features

- *Behind the Sofa: Ghost Light*
- *Ghost Light* workprint version – three episodes in SD
- *Ghost Light* studio footage
- Optional 5.1 surround sound mix on both broadcast and workprint versions
- BBC trails and continuity
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings
- Ken Trew's costume designs
- VFX design drawings
- Cellar set drawings

Disc 7

Bonus Disc

Existing Special Features

- *Who Peter 1963-1989*
- *Endgame*

New Special Features

- *Sophie Aldred: In Conversation* with Matthew Sweet
- *Showman: The Life of John Nathan-Turner*
- *Doctor Who: The Collection – Season 26* trailer
- *Doctor Who: The Doctors Revisited – The Seventh Doctor*

PDFs

- BBC Enterprises sales sheets

Disc 4

The Curse of Fenric

Four Episodes

Existing Special Features

- Audio commentary with Sylvester McCoy, Sophie Aldred and Nicholas Parsons
- *Recutting the Runes*
- Mark Ayres bonus interview

New Special Features

- *The Curse of Fenric* Special Edition in HD
- Commentary recording – behind the scenes
- Optional 5.1 surround sound mix on both broadcast version and Special Edition
- BBC trails and continuity
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings
- Ken Trew's costume designs
- VFX design drawings

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The DWM Christmas Quiz

Christmas wouldn't be Christmas at **DWM** Towers without the annual brainteaser. Are you sitting comfortably? Good. Then we'll begin...

Compiled by **JONATHAN MORRIS**
Illustration by **BEN MORRIS**

Fans of every generation have their own cherished memories of *Doctor Who* at Christmas. Settling down to watch *The Feast of Steven* on Christmas Day 1965 while perusing the first World Distributors annual. Watching an omnibus repeat of one of the best adventures of the past year. Tearing open gift-wrapping to reveal Target novelisations, videos, *New Adventures* and Big Finish audios. Then, for the last 14 years, settling down to watch a brand-new *Doctor Who* Special.

That's what this year's quiz is all about. Celebrating all those Christmases. The Christmas past and the Christmas presents.

So make yourself comfortable, pull up a mince pie, a glass of sherry and a Dalek Sec voice-changer mask, and let's see how much you remember. Answers next issue – no prizes, it's just for fun!

SANTA TELL ME

Some easy ones to start with. Simply find the connection in each of the following...

1) The Thirteenth Doctor, the Tenth Doctor, a Doctor from *The Curse of Fatal Death*, a mother, Idris and Epzo.
2) Azal, the Fifth Doctor, Tegan, Turlough and the Thijarians.
3) Campbell Singer, Bernard Horsfall, Ian Reddington, Damon Jeffery and Bradley Walsh.
4) Nurse Crane, Joan Redfern, Midshipman Frame, Maggie Cain and the General.
5) The planet Krop Tor, River Song, Clara Oswald and the Dalek in *Resolution*.

DON'T SHOOT ME SANTA

Last year, when the DWM Christmas Quiz was being prepared, we were still midway through the 2018 season. Now we know that season's final death toll, it should be no problem to identify the five sadly deceased characters who uttered the following last words:

6) "Eat my salad, Halloween!"
7) "Hang on, I'll report it. Get you back to Dispatch."
8) "And how're you spelling that?"
9) "What's that? Oh my God!"
10) "No, I will not go!"

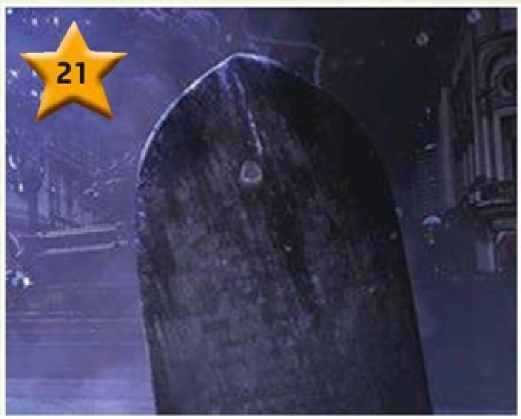
EVERY DAY'S LIKE CHRISTMAS

Christmas is all around... and not just in stories broadcast at Christmas. From which non-festive* Doctor Who *stories have the following quotes been lifted?

11) "So, do you think you can top last year's Christmas Special?"
12) "You got stuffed and it wasn't even Christmas."
13) "I mean, that's like meeting Charles Dickens and he's surrounded by ghosts at Christmas."

CHRISTMAS WRAPPING

The following images are taken from the spin-off worlds of books, audios and comic strips. They might be covers, they might not, but they're all stories with a Christmas theme. All you have to do is identify them...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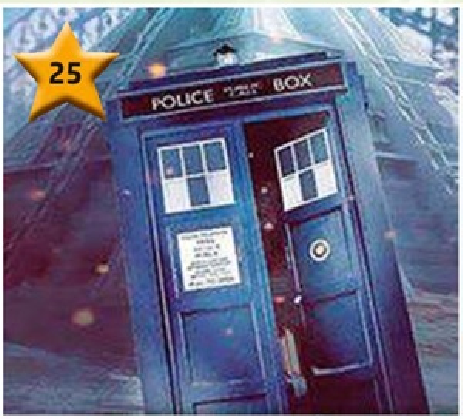
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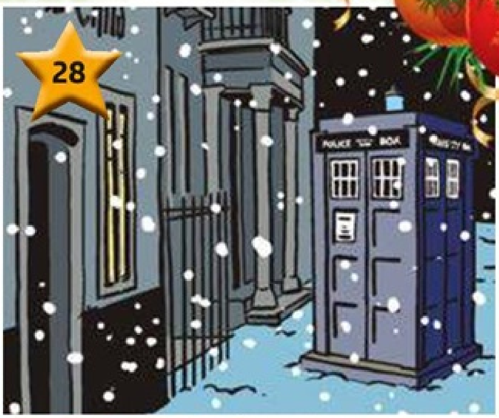
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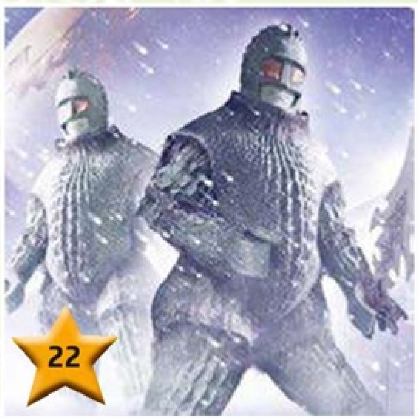
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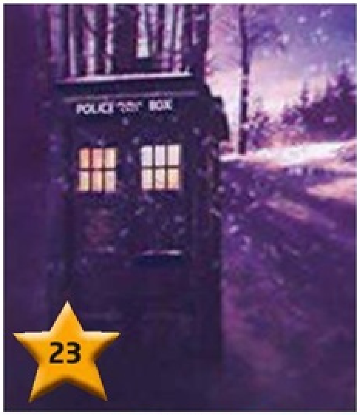
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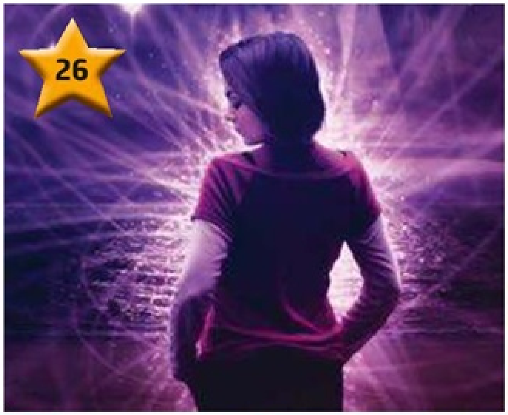
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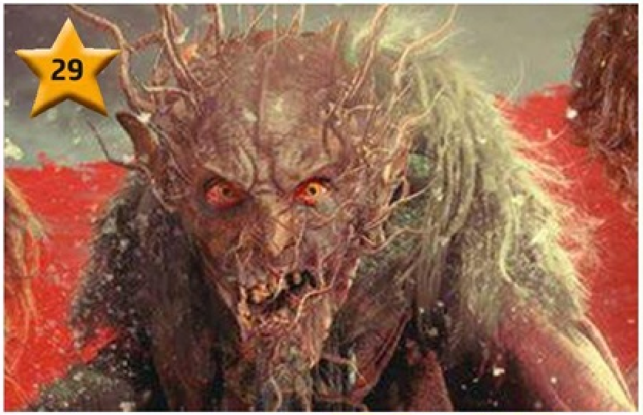
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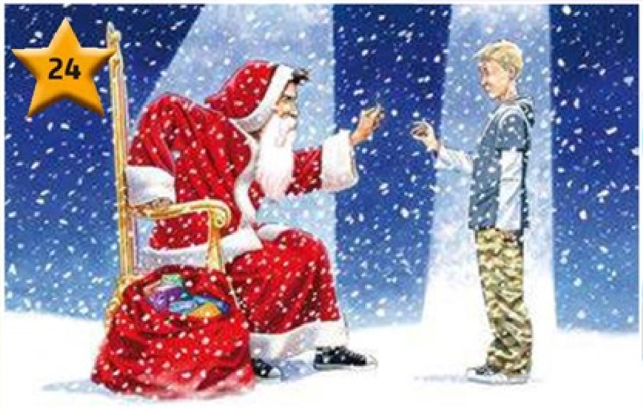
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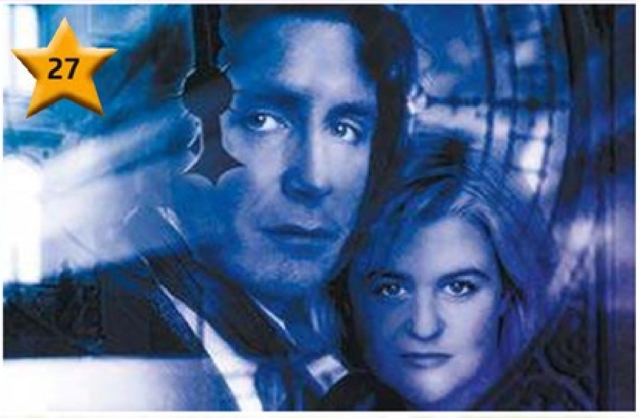
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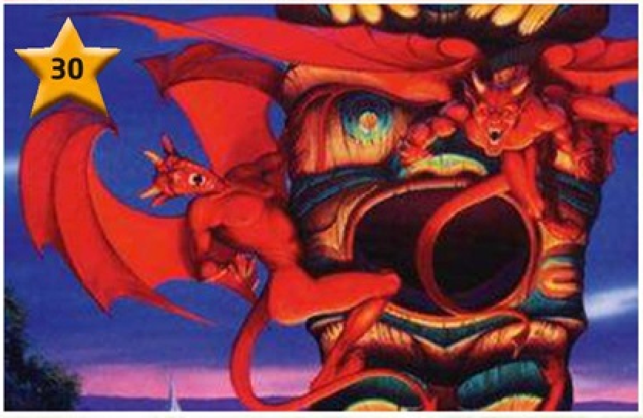

30

14) "We could just keep this as a funny little film and play it every year at the Christmas party."

15) "He'd make a right Father Christmas, wouldn't he?"

16) "If I were human, I'd say it was Christmas."

17) "Can you take a look at it now? Double time Christmas bonus?"

18) "You'd be wizard at writing Christmas crackers, you two."

19) "On Christmas Day I was taking photos all over the place."

20) "Next Christmas, take a vacation."

I WANT AN ALIEN FOR CHRISTMAS

So far there have been 14* Doctor Who *Christmas Specials, plus two New Year's Day Specials. But they aren't the only* Doctor Who *stories to be shown – or repeated! – over the Yuletide holiday. Here are the opening lines of five* Doctor Who *programmes broadcast in the week before or after Christmas. Again, all you have to do is identify the stories...

31) "Hello, Bruce. What are you doing here, huh?"

32) "It's weird. I don't understa – !"

33) "As soon as the capsule is in position over the fissure, release it."

34) "When are we going to get modern equipment?"

35) "Om mani padme hum, om mani padme hum..."

CHRISTMAS IS GOING TO THE DOGS

***Who can forget that K9 also had his own Christmas Special back in 1981? We refer, of course, to the gripping tale of market gardening and ritual sacrifice known as* K9 and Company: A Girl's Best Friend.**

36) The opening titles show us a typical day in Sarah Jane Smith's life. In what order does she do the following?:
(a) Go for a drive.
(b) Go for a run.
(c) Enjoy a glass of white wine.
(d) Sit on a dry stone wall.

37) What terrifying incident befalls Sarah Jane in *A Girl's Best Friend* that previously happened to her in *Planet of the Spiders*?

38) Why does the nature of that terrifying incident hold a grave personal significance for her?

39) Where had K9 previously given a rendition of *We Wish You a Merry Christmas*?

40) When K9 appeared in *The Generation Game* on 12 December 1981, what was presenter Larry Grayson's response to the prospect of K9 having his own show?

CHRISTMAS ISN'T CHRISTMAS TILL YOU GET HERE

And now, the* Doctor Who *Christmas Specials themselves. We're sure you've watched them all many times, even the William Hartnell one that nobody has seen since 1965, so these questions should be no problem.

41) Which previous *Doctor Who* story is named in the 'silent movie' captions of *The Feast of Steven?*

42) In how many *Doctor Who* stories do we hear *Merry Xmas Everybody* by Slade?

SLADE
MERRY X'MAS EVERYBODY
DON'T BLAME ME

→ **43)** Why wasn't Wilfred Mott at his granddaughter's wedding in *The Runaway Bride*?

44) In *Voyage of the Damned*, the Tenth Doctor never remarks on Astrid Peth's similarity to Kylie Minogue... even though he once quoted the title of which Kylie hit?

45) In *The Christmas Invasion*, *Guinevere One* is a space probe sent to Mars. What is Guinevere in the parallel universe of *Turn Left*?

46) *The Next Doctor* includes a clip from which previous Christmas Special?

47) What did Minnie Hooper from *The End of Time* get locked inside on August Bank Holiday, 1962?

48) What do Amy and Rory do in *A Christmas Carol* that Cassandra and Rodney did in the 2001 *Only Fools and Horses* Christmas Special?

49) What is there a portrait of in the children's bedroom in *The Doctor, The Widow and the Wardrobe?*

50) What's the full address of the Great Intelligence Institute in *The Snowmen*?

51) Which monster/villain from a previous Christmas Special is pictured in *The Time of the Doctor*?

52) What's significant about the titles of *The Next Doctor, The End of Time*, *A Christmas Carol, The Snowmen* and *Last Christmas*, and no other Christmas Specials?

53) Who were *The Husbands of River Song*?

54) Which country was the first to see Doctor Mysterio?

55) What threat does the First Doctor make in *Twice Upon a Time* that he previously made in *The Dalek Invasion of Earth*?

CHRISTMAS WAS BETTER IN THE 1980s

A lovely thing about Christmases past was that* Doctor Who *would occasionally – unexpectedly – turn up in other shows' Christmas Specials, almost like a little bonus gift. So...

56) Who played the First and Second Doctors on BBC1 on 23 December 1967?

57) Who emerged from the TARDIS on BBC1 on Christmas Day 1983? (You can name either the character or the performer.)

58) Who played the Doctor for the first time on BBC2 on 18 December 1987?

59) Which TV show gave us *Christmas at Dr Who's* on BBC Two on 23 December 2005?

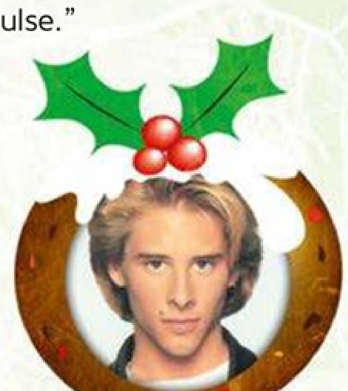
60) Who confronted the Tenth Doctor on BBC Two on 27 December 2007? (You can name either the character or the performer.)

DO YOU HEAR WHAT I HEAR?

The following are all quotes from DWM interviews with* Doctor Who *luminaries from the past year. Who said:

61) "I used to be a Doctor, you know. It's 184. That's my pulse."

62) "I dressed up as Chesney Hawkes – uncanny! Absolutely uncanny."



63) "I think that was quite important to me growing up because *Doctor Who* is the triumph of the geek."

64) "I rang up Nigel Kneale and asked if he'd write for *Doctor Who.* He was horrified. He said, 'Not in a million years would I write for that piece of tat.'"

65) "It's like a dog getting in a lift. Doors close, doors open, dog comes out, everything's changed. The dog couldn't possibly understand, but what does the dog do? The dog's like, 'I'm just going to enjoy this!'"

THE GIFT THAT KEEPS GIVING

And finally, in 2019 we lost the much-loved* Doctor Who *writer and script editor (and great friend of DWM) Terrance Dicks. So let's celebrate his unforgettable novelisations that turned a generation of children into avid readers and fans. The following are all chapter titles from his* Doctor Who *Target novelisations – all you have to do is identify them. (Note: When books were reprinted under different titles, either will be accepted.)

66) The Girl Who Was Different

67) A Kind of Victory

68) All Kinds of Futures

69) Return to Terror

70) Village of Terror

71) Death by Terror

72) The Monster in the Tunnel

73) The Monster in the Tunnels

74) The Monster in the Swamp

75) Monster in the Fog

Answers will be published next issue. DWM

Next Issue...

BBC
DOCTOR WHO
MAGAZINE

Series 12 Exclusive

Previews of the next episodes and interviews with the new writers

Chris Chibnall
Inside the edit suite with the *Doctor Who* showrunner

The Nightmare Begins
The Fact of Fiction starts an epic exploration of *The Daleks' Master Plan*

The Celestial Toyroom
The story behind some of *Doctor Who*'s most unusual merchandise

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From the makers of **Doctor Who Magazine**

THE DOCTOR WHO COMPANION
The Twelfth Doctor: Volume Two

Doctor Who Magazine's chronicle of the series' production continues with this special issue, written and researched by Andrew Pixley. This richly illustrated, 100-page volume is dedicated to four episodes of the 2014 series, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara Oswald:

- ***Time Heist***
- ***The Caretaker***
- ***Kill the Moon***
- ***Mummy on the Orient Express***

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of the BBC television series

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JODIE WHITTAKER
as **THE DOCTOR**